71-1942
Afro-American
Baltimore, Md.

Rochester Far from Finished in Filmdom

MAY 23 1942

By RUBY B. GOODWIN

HOLLYWOOD — To all the wise-acres who just knew because Jack Benny made "To Be or Not to Be" and "George Washington Slept Here" without Rochester, that Rochester was through in pictures with Benny, it does my soul good to make the following report: Coming June 1 or thereabouts Jack Benny and Rochester move over to 20th Century-Fox to begin work on "The Meanest Man in Town."

Rochester

Very Farsighted

Much has been said about Rochester and his free and easy method with his bankroll but on the debit side of the ledger chalk up his planking down $5000 to open Skippy's parachute factory in San Diego after all the Pacific coast big shots who promised did a fade-out when the time came to put up the cash.

Mother's Day having just gone by you might be interested to know that months ago Rochester bought an apartment house and gave his mother the deed to it to insure her against want.

Friends of Zora Neale Hurston are wanting a line from the roving novelist and hope she hasn't gone back to Haiti. Zora is another FIRST in Hollywood. She is the first colored woman ever to be employed at a Hollywood studio as a writer. At Paramount she worked on an original story "Very Hot In Haiti." She had her private office and everything and for a while before Mae Muse went to Washington, Clarence's daughter was secretary to Miss Hurston.

Dr. Hurston

The Robinsons Okeh

Fanny Robinson is saying hello to friends in the film city. No! her house isn't for sale!!! Bill with his own unit touring the middle west is doing all right and the Robinson place with caretakers is still one of the showplaces of the Angel City.

Hollywood will remember Will Rogers best for his characterization of "Judge Priest." This was the picture that lifted Stepin Fechit higher on the fickle ladder of fame and brought Hattie McDaniel to Hollywood notice.

Etta McDaniel and Wonderful Smith both brought houses on the Westside this month. Etta moved not far from brother Sam, and Wonderful Smith is in the same locality.

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Fayard and Harold Nicholas are at it again out 20th Century-Fox way. They are going in for more of their intricate dance routines in "Orchestra Wife," which stars Caesar Romero, Ann Rutherford and features Glenn Miller's dance band. And while its on my mind why doesn't Fox or somebody write in the boys throughout the pictures. Aside from their singing and dancing those youngsters can emote and deliver lines with the punch of a Missouri mule.

Chance for Colored

Warner Brothers are doing two pictures that should require large colored sequences. John Garfield will star in "Life of George Gershwin" and on the same lot Spencer Tracy will star in "Uncle Clem's Boy," the story of the late Will Rogers, which was written by Rogers's wife. George Gershwin became famous because he specialized with Negroid themes.

MAY 23 1942

ROCH' TO HELP LIGHT 'EM

NEW YORK—Eddie (Rochester Anderson has joined the National Urban League's "Strike a Match for Victory" campaign.

White-Looking Sepias Get Casting Brush-Off

People's Voice

"Too light"—the casting director's verdict that has been a professional jinx to the careers of some of our best Negro theatrical talent. From vaudeville to the legitimate stage, the thing has extended, from New York to Hollywood, and it's the most diffcult type of professional handicap to fight. It's hindered the career of Fredi Washington, whose sensitive, frustrated Peola in the film *Imitation of Life*, has never since been equaled by a Negro actress on the screen; of Willie Bryant, talented emcee and former band leader; of actors Monte Hawley, Niles Welles, Lionel Monagas, Dick Campbell, Percy Verwayne, and the vaudevill dance teams of Anise and Alan, and Chilton and Thomas. These are only a few of the more outstanding cases; the ban includes sepia performers of even medium complexion with obviously Caucasian features.

New York

After Fredi Washington's super performance in *Imitation of Life*, the doors of Hollywood should have been wide open, but if you recall, Peola was the kind of role that is seldom seen on the screen, a specialized part calling for a distinct character type. Negro screen parts have always been servants, slaves, or blackface comic types. Once in a while we see an attractive, BROWNSKIN girl taking a maid part, but never one as Caucasian-looking as Fredi.

MAY 16 1942 New York

Negroes on the screen and stage MUST ALWAYS BE OBVIOUSLY NEGROID; that's a standing rule. Dorothy Dandridge, the pretty young actress who has been doing such excellent screen work here of late, in real life is much lighter than she appears in films. In *Sundown* she was an African native girl, and "made down" for the role. In *Bahama Passage*, she's a West Indian maiden, her hair in pigtails.

It would have been impossible for Fredi to take these parts. The use of enough make-up to darken her sufficiently would have her looking like an end gal in a minstrel show. She could easily play a half-caste part, a Eurasian, or even a Japanese, but unfortunately, she's listed in the Hollywood casting bureaus as NEGRO. Thus, unless the movie moguls have the change of heart that Twentieth-Century's Darryl Zanuck promised Walter White, one of our finest actresses is being kept off the screen at a time her talent is badly needed.

Monte Hawley, now doing "straight" man stuff for blackface comic Johnny Lee, has almost given up his Broadway legitimate aspirations. He does a lot of work for Negro motion pictures, but he isn't satisfied. Monte, in 20 years of show business, has had the door slammed in his face time and again, with: "Sorry, you're too light. Not the type," ringing in his ears. He's tried slipping over the line. He once got a break in a white musical preparing for a Broadway showing; the crew came in to hang the show and one of them recognized Monte as a chorus boy from *Running Wild*. Hawley was given his walking papers immediately, in spite of the fact that he fitted the part perfectly and had been doing fine work during two weeks of rehearsal.

When he went to one of the producers to protest his dismissal, the guy smugly told him: "Son, you are living in a Caucasian world. The sooner you adjust yourself, the happier you'll be!" Hawley kept trying, kept answering calls for Negro shows, but always with the same result: too light.

Then to Hollywood and a discouraging repetition of New York. He was told on more than one occasion: "We like your work, but you're TOO LIGHT. You see, our pictures play the South and they MAY RESENT IT DOWN THERE!" Monte's only hope is for a special role in some white show that makes the hit class.

Willie Bryant, now emceeing the Elks' Rendezvous show, had enough discouraging experiences when he was leading a band, especially in southern tours where his white skin and straight black hair were resented by the "cracker" element. His top-notch ability to ad lib, and his showmanship, would make him a four-figure stage and radio star if he were white, but because he looks like a white man, he'll never get a white man's opportunities. Ironic, isn't it? These white folks just can't tolerate being reminded that greatgrandpa often took his pleasure on the dark side.

Motion picture and stage actor Niles Welles slipped over the line out in Hollywood a few years ago and got a job as stand-in for Latin star Caesar Romero. Some of his sepia buddies got jealous of his paycheck and start on the road to decent film work, and spilled the beans. Whereupon the studio fired Niles, who came back East to have doors slammed in his face again.

Anise and Alan, one of the finest dance duos in show business, and that takes in BOTH SIDES OF THE FENCE, should be working in the best Broadway night clubs and shows, but even if they get auditions, the verdict is:

"Would like to use you because you've got plenty on the ball, but sorry, you look too much like a white team." Their talent, snappy routines and costumes don't mean a thing. Chilton and Thomas, who have been internationally famous, have had a bit of experience with the jinx. Marion Egbert, one of Harlem's leading chorines, has been kept out of more than one NEGRO line because of her light complexion.

You see, the jinx works both ways. Negro shows also put thumbs down on Caucasian-looking performers. Very light chorus girls have difficulty getting cast in Negro shows on Broadway, and the ban extends to light Negroes casting for jobs in shows such as *Green Pastures*, and others. Willie Bryant got a break in *Mamba's Daughter*, because the role called for a type. Dick Campbell, who had a part in *Cabin in the Sky*, got his first Broadway role in a long time. Previous to *Cabin*, he's been consistently turned down for parts because he looked like a white man.

Amsterdam Star-News
New York, N. Y.

Ella Fitzgerald In Film Debut

MAY 25 1942

Bud Abbott and Lou Costello are back at the RKO Regent Theatre accompanied by Ella Fitzgerald, America's queen of swing. This time the comedians clad in chaps, spur-bedecked boots and ten-gallon hats, are said to be funnier than ever.

"Ride 'Em Cowboy" is the riotous vehicle, and with it the Regent is also offering "Secret Agent of Japan" co-starring Preston Foster and Lynn. The latter is the first film to give the lowdown on enemy espionage that led to the attack on Pearl Harbor.

In "Ride 'Em Cowboy" Harlem's own Ella Fitzgerald appears as the ranch cook, and sings, among other numbers, her now famous "A Tisket, a Tasket." Others support-

New York Times
New York, N. Y.

Notes From the Field

The Fifth Avenue Playhouse, 66 Fifth Avenue, is currently presenting the first "All-Dance Film Festival" to be presented in New York. The program consists of nine items, ranging from Hollywood to Moscow.

The feature of the bill will be the two technicolor shorts of the Ballet Russe de Monte Carlo made by Warner Brothers last Summer. They are "Gaîté Parisienne" and "Capriccio Espagnol."

From Europe come two items from Moscow and one from prewar Paris. Maria Semyonova and Galina Ulanova with the corps de ballet of the Bolshoi Theatre present excerpts from "Swan Lake" and Olga Lepeshinskaya does a variation from "Don Quixote." Bits of "Giselle" and pictures of backstage life are presented by Serge Lifar and the Paris Opéra ballet.

Katharine Dunham and her company are seen in another Warner Brothers technicolor short, this one dealing with songs and dances of the Caribbean Islands. Carmen Amaya and her gypsy company in their more or less familiar short, presenting a solo by Carmen and one trio by the Amaya sisters; the Bill Robinson dance sequence from "King of the Day," the nocturnal ballet sequence from Reinhardt's production of "Midsummer Night's Dream" with Nini Theilade as soloist and Bronislava Nijinska as choreographer; and a French cartoon called "Joy of Living" complete the program.

New Masses
New York, N. Y.

NATIVE LAND

Ralph Ellison continues the discussion of Frontier Films' feature production. The common man's march of freedom.

JUN 2 - 1942

"As we begin the final stages of this fight to the death between the free world and the slave world, it is worth while to refresh our minds about the march of freedom for the common man."

These words by Vice President Wallace might well have been uttered in recommendation of Paul Strand's and Leo Hurwitz' new film, *Native Land;* for this, in terms of the cinema, is what it does. *Native Land* is the first full length feature film to project the struggles and values of the common man upon the American screen. And while it deals with the struggles of farmers and workers for civil liberties during the 1930's, its emotional impact and political implications, its truth, extend far beyond the period of its specific incidents. As Paul Robeson states in the epilogue, it depicts these struggles not as an end, but as a beginning, a discipline for a broader struggle: that against the fascist Axis, which is now made more real because understood in light of similar forces in American life.

JUN 2 - 1942

Focusing specifically upon these fascist forces at home, *Native Land* has the purging effect of tragedy, clarifying and translating emotion into consciousness and indignation to crush the greater enemy. It is a testimony to the vision of Strand and Hurwitz and their fellow craftsmen that although production on *Native Land* began some three years ago, it is perhaps the most vital American film being shown today. That they have seized upon basic patterns of American experience is witnessed by the fact that during this period rather than becoming diminished, the significance of their production has become amplified. For instance, its depiction of Black Legion and KKK activities as a grave danger to civil liberties becomes even more meaningful in light of the fact that these forces now join in a conscious, international attack against the allied nations through instigating such acts as the Sojourner Truth Housing riots. Contrary to the doubts of some critics, such incidents do not weaken national unity, but strengthen it by giving intensification and direction to honest anger and hate.

It is significant that such a film is produced today. Since the early thirties there have been scattered efforts to organize a real progressive cinema—one that would maintain the professional craft standards of Hollywood and yet be based upon an integrated approach to American experience. This was the dream of Leo Hurwitz back in 1932 when he filmed the Washington hunger march, and late in 1933 when be made a newsreel of the Scottsboro case. Such too, was the dream of Paul Strand, who during that time was in Mexico supervising and photographing that masterpiece of the camerman's art, *The Wave.* It was a dream that was an artistic counterpart of the progressive struggle which went on at that time. But in large measure, because of the high cost of movie production and monopoly control of the industry, progressive films were confined to shorts, thus rendering the search for new forms and approaches to audiences extremely limited.

JUN 2 - 1942

The first real crystallization of efforts in this direction came in 1937 with the organization of Frontier Films, for which, by doing a series of still photographs for a fashion magazine, Strand and Hurwitz raised $340. A small sum, but it led to such documentary films as *People of the Cumberland* and *Heart of Spain.* And more important, when work began on *Native Land,* the farmer and labor core of the progressive movement for the first time had their struggles and values approached as real material for American cinematic art. The reception accorded the production well justifies the assumptions upon which Frontier Films based its efforts. *Native Land* integrates in its conception incidents from all phases of the struggle for civil liberties. In its production it makes use of some of the best artistic talent in the country. One hopes that the Americans of good will to whom *Native Land* is addressed will recognize the invaluable instrument which this blending of artistic techniques and democratic values has given them. Such syntheses come only through arduous effort. The three years in which *Native Land* was in production were years of constant struggle, marked by many breakdowns during which the producers were forced to raise funds with which to continue. And yet the cost of this magnificent film ($70,000) is meager when compared with the sums spent upon most Hollywood creations.

There is a simple economic side to the matter that should be understood. Distributors consider such films as *Native Land* bad risks. And yet when Frontier Films produced *China Strikes Back* and had it turned down by every house in New York, Strand and Hurwitz by getting the support of progressive organizations were able to book the film in sixty-five local neighborhood theaters. This represented a very limited effort, but it demonstrates the possibilities of producing vital films when there is support on the part of those to whom such films are addressed. This, in terms of the moving picture, is a base for a people's art. Again in simple economic terms, *Native Land,* being the first progressive full length feature, allows the producers to use a share of the gross receipts in first run houses to build up funds for further production of progressive films. It also creates the possibility of opening channels through which similar films might be shown and thus breaking down some of the monopolistic control of the industry. In terms of the people's war and the general artistic standards of the cinema, in terms of refreshing "our minds about the march of freedom for the common man," *Native Land* and Frontier Films must be supported. They are signs of a healthy art and a healthy art implies a healthy people.

RALPH ELLISON.

Peoples Voice
New York, N. Y.

Louis Armstrong Set For Role In "Cabin" Pic

Louis Armstrong will return to the screen in a prominent acting and playing role in the Metro-Goldwyn-Mayer production of "Cabin in The Sky," it was announced last week by Joe Glaser.

AUG 1 1942

Premature reports that Cab Calloway was to be featured opposite Ethel Waters in the MGM feature were proved to be false when Glaser, returning from a flying trip to the West Coast, reported that he has set the deal for "Satchmo" to start shooting in the studios September 1. The role seems likely to be his most important movie assignment since the memorable "Pennies From Heaven" in which the trumpet king, assisted by Lionel Hampton, Les Hite and others, established himself as an international screen favorite with his unique "Skeleton in The Closet" number.

Whether Louis' band will work on a location job while the film is being made has not yet been decided. On previous occasions when Louis was in the studios the band either worked with him at a local night spot, or went on tour under

another leader. Joe Garland, famed composer of "In The Mood," has been in charge of the Armstrong aggregation behind the scenes for the past couple of year.

71-1942
Peoples Voice
New York, N. Y.

THIS IS THE ARMY, Irving Berlin's new show, opened to a brilliant first-night audience at the Broadway theatre, Saturday night. Our sepia soldier lads who formerly trod the boards in show business helped make it a musical riot. Left, Marion (Spoons) Brown and Jimmie Cross (who used to be the tall half of the Stump and Stumpy act) were completely zany, while, right, Cross and Joe Scott, formerly of Burnham, Harris and Scott, cut up all over the place—(Fotos by US Army Signal Corps and PV fotos Hansen).

Peoples Voice
New York, N. Y.

"This Is the Army" a Great Show Sepia Solders One of Smash Hits

Grand and glorious is the word for **This Is the Army**, the soldier show that opened Friday at the Broadway theatre. Although the public premiere was Saturday night, the Friday audience, made up of newspaper critics, army and navy men and their friends, enjoyed every minute of the two-and-one-half-hour show put on entirely by soldiers. Irving Berlin's catchy tunes, plus clever costuming and first-rate soldier talent made the whole evening an unforgettable one. One of the biggest show-stopping acts of the production was **What the Well-Dressed Young Man in Harlem Will Wear**, presented by a group of Negro soldiers. Jimmy Cross, formerly of the team of Stump and Stumpie proved he hasn't lost any of his great showmanship, while Marion (Spoons) Brown, clicked his spoons, danced and generally cut up to the delight of the audience. Joe Scott, who used to be with the snappy Burnham, Harris and Scott trio, was in the line of sepia soldiers who hoofed and sang their way to a smash hit number.

The other two numbers that brought the most response from the packed-to-capacity house, were the Stage Door Canteen scene, with one khaki-lad taking the part of Gypsy Rose Lee and doing a howl strip tease, while other soldiers realistically togged as gal hostesses almost made the customers forget there weren't any females in the show. A number with an air corps background, presenting a chorus of flyers with fine voices and ending with the entire backdrop representing a squadron of army planes against a midnight sky was one of the show sensations.

The finale sees the entire cast, Negro and white soldiers, sitting shoulder to shoulder on the stage.

The show, presented for the benefit of the army and navy relief fund is, in the opinion of this writer, one of the finest things ever done. You'll probably be hearing more of the tunes, **I Left My Heart at the Stage Door Canteen, and I'm Getting Tired So That I Can Sleep and Dream of You**—NELL DODSON.

Peoples Voice
New York, N. Y.

Teddy Wilson Starts Film

Teddy Wilson and his band start work this week on the film **Something To Shout About** being produced by Columbia Pictures in its New York studios. The film, starring Don Ameche, Jack Oakie, Janet Blair and William Gaxton, will see the Wilson combo doing three numbers, all of which have already been recorded. **Jitterbug Stomp** will feature the band, which will also do two new Cole Porter tunes, **Through Thick and Thin** and **Without Tea in My Teapot.**

Columbia also announces the release of **Talk of the Town** to be shown soon at Radio City, and featuring Negro actor Rex Ingram, plus Jean Arthur, Ronald Coleman and Cary Grant.

Peoples Voice
New York, N. Y.

New All-Sepia Film On Screen at Apollo

Take My Life, latest all-Negro film, opens Friday at the Apollo theatre for a week's run. Revolving around the near-tragedy that results from one youth's involvement with a petty gangster, the action takes the audience from the hide-out of the lad's gang, and leads to murder, the death-house and finally the climax in a sick room of a great city hospital. The showing of **Take My Life** breaks the deadlock between Harlem exhibitors of the Foddy Picture firm, and may mean the showing of additional sepia pictures in the near future.

Bennie Carter's band, headlines a fine stage revue, with the terrific Tip, Tap and Toe act.

Pittsburgh Courier
Pittsburgh, Pa.

ANDERSON'S ROLE IN BIG FILM DELETED

JUL 11 1942

NEW YORK CITY, July 9.—Attended by the advance hullabaloo of an outstanding characterization by a colored actor, Warner Brothers' film, "In this [illegible] Life," came to Harlem last week minus the scenes featuring the major histrionics and young Ernest Anderson.

As first presented on Broadway about a month ago, the picture, which stars Bette Davis, Olivia DeHavilland and George Brent, was hailed as one of the first films to give an honest, true to life and sympathetic portrayal of the Negro. The conservative New York Times, in its review of the picture, went so far as to say that the story clearly faced the race issue as never before in the movies. Anderson represents a young colored laborer who is intelligent, ambitious and utterly real. He possesses none of the crudities or comedy touches usually given Negro roles.

When the picture arrived in Harlem, Anderson was seen for brief and insignificant moments. The dramatic highlight of the show, in which Anderson plays an important part, is deleted.

Officials of the RKO houses, where the picture was playing, were non-committal. Upon being questioned by a Pittsburgh Courier representative, they shifted responsibility from one person to another and stated that they "were at a loss to explain why certain scenes were omitted."

In the meantime Harlem is burning up because they have not had the opportunity of seeing one of the really great "breaks" they have had in the motion picture industry.

First Night Audience Pays $50,000 to See Irving Berlin's 'This Is the Army' Revue

The Courier Journal
Louisville, Ky.
JUL 26 1942

Soldier-Made Show Headed By Ezra Stone

By MARK BARRON.
Wide World Writer.

New York, July 5.—With Irving Berlin and a group of old-timers from the last World War heading the cast, a Broadway first night audience cheered the opening of "This Is the Army" last night and paid approximately $50,000 to the Army Emergency Relief for the privilege of doing so.

Berlin came out in the same uniform he wore as a sergeant when he produced his original "Yip, Yip, Yaphank" revue in the first World War, and he sang again his famous "Oh, How I Hate to Get Up in the Morning."

He and the 300 soldiers in the cast played before an audience that included Undersecretary of War Robert P Patterson, Chief of Staff Gen. George C. Marshall, Lieut. Gen. Hugh A. Drum, Kate Smith, Max Gordon, John Golden, Fred Waring, Judy Garland, Lucy Monroe and Maj. Gen. Irving J. Phillipson.

Sergt. Ezra Stone, of Henry Aldrich fame, and Corp. Earl Oxford, also an established Broadway actor, headed a cast that any Broadway commercial producer might like to have. Berlin wrote the words and music and the boys did the rest to make this a robust and lively lyrical revue that is one of the high points of the Broadway theatrical season.

Naturally, since most of the show has been written by Berlin, it is mostly musical, and for it he has written some of his best songs. His "I Left My Heart At the Stage Door Canteen" and "American Eagles" are inspiring numbers.

There is a good deal of satire in the theme of the show, especially in one number called "Aryans Under the Skin" where Nazi and Japanese soldiers attempt to explain how the Berlin and Tokio philosophies are not in perfect agreement.

This is a show out of the rank and file of the army. Aside from Berlin's words and music, the dialogue, costumes, settings and dances have been created either by privates or a stray corporal. It is an all-round good musical show and there isn't a "shavetail" in the house to whom credit must be given.

Afro-American
Baltimore, Md.

State Federation Plans 3-Day Meet

MRS. ELEANOR ROOSEVELT

BORDENTOWN, N.J. — Mrs. Franklin D. Roosevelt and Dr. Walter G. Alexander of Orange, N.J., will be speakers at the open session of the New Jersey State Federation of Colored Women's Clubs, which will hold a three-day session, here, beginning July 15.

Other speakers are:

Mrs. Ada B. De Merit, of Mineral Springs, Tex., president National Federation of Women; Mrs. Ruth Whitehead Whaley, lawyer, of New York; Mrs. Myra Blakesley, executive director of the New Jersey Goodwill Commission;

Miss Henrietta Buckmaster, author of "Let My People Go"; Mrs. Anne Arnold Hedgeman of the OCD; Irving Abramson, president of the New Jersey State CIO Council, and Henry Von Wiegan of the U.S. Employment Service.

Musicale Planned

On Thursday evening a musical program, "Symphony in Song," arranged by Mrs. Mollie Langford, chairman of the music department, will be presented.

Featured artists will be Miss Carlotta Franzel, lyric soprano, and Meridith Hedgeman, tenor, both of New York.

Officers of the Federation are:

Mesdames Omega V. Mason, president; the Rev. Florence Randolph, Armita H. Douglas, Grace B. Valentine, Alice B. Arrington and Ida E. Brown, honorary presidents;

Mesdames Mabel Robinson, vice-president; Pauline Barnes, Maggie Beckett, Ethel Brandon, Mildred B. Hill, Margaret Caution, Thelma Engleton, district vice-presidents;

Mesdames Una Janifer, treasurer; M. A. R. Camphor, chairman executive board; Ada Saunders, corresponding secretary; Estella Morris, recording secretary; Elizabeth G. Walker, financial secretary; Rebecca Lassiter, chaplain; Minnie Plaskett, parliamentarian, and Alethia Gibson, statistician.

Tribune
Philadelphia
AUG 1 1942

MOVIE SHOWS NEGRO IN NEW KIND OF ROLE

By E. Washington Rhodes

At long last the billion dollar motion picture industry is changing its despicable policy toward American colored citizens.

The motion picture is one of the most powerful agents AUG 1942 holding public opinion. The full weight of this agent has been used in the past to injure colored citizens and make them ridiculous.

First Decent Part

The current picture at the Royal Theatre, "In This Our Life," gives a young colored actor the first decent part that has ever been given to a colored actor in any major motion picture.

Ernest Anderson, AUG 3 1942 takes the part of "Parker Clay" is a clerk in a store and a student of law. He has the apportunity of saying to Americans by the way of the motion picture that colored people "Catch hell" in America.

Olivia De Haviland does a swell job in trying to help the young law student, who had been thrown in prison because of the viciousness of Bette Davis.

Waged Long Fight

This newspaper has been fighting the portrayal of Negro life by the motion picture industry for years.

Colored characters have always been idiots, buffoons or cringing cowards.

This constant exhibition of Negro life fixed an inaccurate picture of colored Americans in the minds of the millions of motion picture patrons. It has harmed colored people perhaps more than any single element in American life.

The publisher of The Philadelphia TRIBUNE carried the matter to the great Women's Baptist Convention in Cleveland last year. Mrs. S. Willie Layten, AUG 1942 president, appointed a committee with representation from almost every State in the Union to fight the malicious propaganda being spread by motion pictures, radio and newspapers. These women are doing an effective job.

Fairer Interpretation

This week the big moguls of the motion picture industry at a luncheon for Wendell Willkie and Walter White agreed to give a fairer interpretation of Negro life on the screen.

The TRIBUNE is pleased to observe that the position AUG 1942 took in this matter AUG 1942 ing effective results. And colored people should fight the propaganda machinery which brands them as buffoons and fools. There is no hope for equal justice until this is done.

71-1942

Kansas City Call
Kansas City, Mo.

HOLLYWOOD IN BRONZE

'In This Our Life' Gives Negro 'Break'

JUN 5 1942

HOLLYWOOD. .... (C) .... "IN THIS OUR LIFE"—THE STORY OF A POOR SOUTHERN FAMILY.....If we needed any proof that Hollywood is coming of age we have the evidence in Warner Brothers latest Bette Davis picture "In This Our Life." Co-starring with Miss Davis are Olivia DeHavilland, George Brent and Denis Morgan. Frank Craven, Charles Coburn, Hattie McDaniel, Ernest Anderson, Billie Burke, Lee Patrick and Mary Servoss round out a very capable cast. But for the moment we are concerned with the plot of the story, not the casting.

The story deals with an impoverished southern family. Asa Timberlake and his invalid wife have two daughters. Roy (Olivia de Havilland) is as sweet and good as Stanley (Bette Davis) is selfish and mean. The Timberlakes live on the bounty of William Fitzroy who spoils Stanley and makes life for Asa unbearable.

Stanley's willfulness brings herself and her family to much grief and the climax comes when she runs down a small child, kills her, then seeks to place the blame on a young Negro boy Parry Clay. Ernest Anderson plays the role of the Negro boy who wants to become a lawyer and who is framed by Stanley.

JUN 5 1942

At last [illegible] marks the swift moving climax for one of Hollywood's great pictures. A white girl framing a Negro boy.

It might be interesting to many northern Negroes who think that all southern white people have conspired with the devil to make life uncomfortable for the Negro to note that the author of "In This Our Life" is Ellen Glasgow, a native of Richmond, Virginia.

Without any far-fetched dramatics, Miss Glasgow has taken a slice of every life which is as commonplacce as a chain store. A Negro washerwoman, bending her back over a tub of suds each day in order to insure her son a better chance in life. A Negro boy, aspiring higher than a ditch digger or a bootblack. An articulate Negro boy with a sensitive soul and correct speech and mannerisms and Ernest Anderson makes the most of every scant foot of film the studios give him.

If you like Warner Brothers' treatment of this story why not write them a card or letter and tell them so. I would also suggest you get a copy of the book and see just how [illegible] Ellen Glasgow makes her characters. Asa, the drudge has a beautiful but perfectly harmless romance with an old friend, Kate. Roy becomes perfectly human as she suffers so much at the hands of her sister and rebels against life and convention.

Ellen Glasgow told her story without the Hayes office in mind. She won a Pultizer Prize. Warner Brothers filmed the story with one eye on the Hayes office and then may rate an Academy Award for their trouble.

Afro-American
Baltimore, Maryland

Rochester to Get $125,000 for Five Films

JUN 13 1942

HOLLYWOOD. — Eddie (Rochester) Anderson is setting a mark in Hollywood film circles for other colored stars to aim at. He has been lined up this year for five pictures, according to reports coming out of film colony. The quintet of flickers will net Rochester exactly $125,000,or $25,000 for each film. His next will be "Cabin in the Sky," with Ethel Waters, for Metro-Goldwyn-Mayer.

Rochester

To Watch Over Nags

In addition, the Jack Benny radio star, will be shuttling back and forth across the country, supervising the training of his string of eighteen race horses.

The thirty-five-foot power boat, recently acquired by Eddie will be turned over to the government, he has stated.

HOBBY FOR ORIENTALS

Frank Pasley, guitarist with Les Hite's band, has a unique collection of Oriental instruments amassed during his tours of China and Japan as a soloist.

New Masses
New York, N. Y.

THE subject of swing music is evidently agitating the brain-boys of Hollywood. Following Paramount's *Birth of the Blues* and Warner's *Blues in the Night*, RKO makes its contribution to the field with *Syncopation*. Like its predecessors, it is saddled with a puerile love story. But unlike the others, it makes one or two manly efforts to evaluate the history of jazz with acceptable accuracy.

For one thing, the film admits that swing is original with the Negro people and not with the big-name radio bands or itinerant white crooners. What is even more to the point, the young white trumpet player hero learns the fine points of his craft from a Negro exponent of New Orleans jazz. That kind of admission is almost high courage for the movie moguls. But remembering at the last moment that "business is business," a ripe piece of Jim Crow is inserted into the scene. When the said hero asks to be allowed to play with the Negro band, he is tossed a trumpet which is carefully stressed to be *new* and not blown into before.

For the rest, the Negroes in the film are treated with rare decency, and except for the one malodorous incident, this is the kind of attitude you would expect from Director Dieterle, one of Hollywood's most enlightened men.

Syncopation, in a kind of loose way, follows the spread and development of jazz as it travels northward from New Orleans to Chicago, and thence eastward to New York's bistro centers. It takes cognizance of the influence of King Oliver, one of the early jazzmen of the South and the mentor of Louis Armstrong, of Louis himself, tootling his way northward, of Bix Biederbecke, the young man with the horn, of the Austin High School innovators, of Paul Whiteman and his formal dance orchestrations that almost shackled the free-playing jazzmen. It even includes, through the device of a silly court trial, the fight to get this "sinful music" accepted by "respectable" society as an important folk art.

For once, also, somebody picked some solid jazz tunes for the dub-in music. Some of the finest recordings in the history of swing are almost alone worth the price of admission. There is "Jazz Me Blues," a Biederbecke classic, "Sugarfoot Stomp," "Copenhagen," "Ja-Da Strain," and others. But the incredibly bad job of casting almost offsets the film's virtues. Jackie Cooper played the hero with the horn and Bonita Granville was the other half of the boy-girl chase. Even Todd Duncan, who plays the wandering Negro musician, was unpersuasive in his part. And somebody should keep Bonita Granville from playing boogie-woogie. She almost loses the case for swing music.

JOSEPH FOSTER.

Pittsburgh Courier
Pittsburgh, Pa.

JUN 6 1942

OWI Will Ban Showing Of "Birth Of A Nation"

WASHINGTON, D.C., Dec. 17—Lowell Mellett, Chief of the Bureau of Motion Pictures of the Office of War Information, this week, in response to continued protests against the exhibition of the silent version of "The Birth of a Nation," stated in a letter to the National Association for the Advancement of Colored People: "We are assured that the War Activities committee that will take up the matter with any mittee will be sufficient in most theatre cases to prevent showings. theatre already showing or con- templating the showing of this pic- ture, and there is reason to believe "Birth of a Nation" was recently picketed by the NAACP when

Pittsburgh Courier
Pittsburgh, Pa.

Cab Rejects Third MGM Offer For "Cabin In The Sky" Role

JUN 13 1942

NEW YORK CITY, June 11—Cab Calloway, the hi-de-ho maestro who has harried every entertainment front the home and abroad scene has to offer, stuck by the guns of his first love this week when he turned down a screen offer from Metro-Goldwyn-Mayer for the third time when no spot was written in for his band.

Approached several weeks ago with a contract and a star spot offer in Metro's forthcoming screen version of "Cabin in the Sky" which successfully starred Ethel Waters on Broadway a few seasons back, Calloway balked when it was apparent that he would have to work for eight weeks without his band. However the studio officials kept on the trail, and brought the offer to his attention at intervals, each time with a salary increase. Notwithstanding, the purveyor of jumpin' jive syncopation stuck to his theme, "no band, no Calloway!"

At press time the maestro who is the current headliner at the Strand Theatre on Broadway, was in a heavy between-show conference with flicker officials in a final attempt to iron out the situation. Hard put to snag the creator of Minnie the Moocher, it is believed that the coming week will find the studio penmen writing a special part in the film for Cab and his entire band. In such an event, it will be his first major picture role in several years.

Notwithstanding the success or failure of the deal, Calloway and his crew will soon head for the coast where a four weeks' session has been set at the Casa Manana, opening on or about July 9th. His film work will follow this engagement and run through eight additional weeks.

The first major all-colored flicker to come off the Metro lot in many years "Cabin in the Sky" will star Ethel Waters in her original Broadway role with Paul Robeson co-starred in the part made important here by Todd Duncan. If the Calloway deal jells, he will play the part of the "devil" which was carried through on the stage by Rex Ingram. Shooting is scheduled to get underway about August 15th and will be centered around a huge colored cast including many of those who aided in the success of the opus when it struck the hit list on the then gay white way.

Telegraph
Macon, Georgia

Toombs Negro Movie 'Star' At 117 Years

JUN 23 1942

VIDALIA, June 21—James Walter Wilson, Toombs county Negro, who at 117 years of age is the oldest human in the United States according to the Federal Census Bureau, is also now a movie star.

Paramount Pictures sent a cameraman and a director to the Taylor farm in the Johnson Corner community of Toombs county, where Wilson makes his home and completed a reel with James Walter as the headliner. The occasion was Wilson's birthday, the picturemen arriving a little late on account of their long trip from the New York studios.

James Walter was in good health and able to put on his best performance but is worried about one thing at this time. His fan mail is already heavy. White folks from all over the country sending him letters of congratulation, many of them telling of the probability that Wilson or his parents were once the property of their family, some sending tobacco or other personal gifts and others just writing.

The heaviest mail so far is from New Jersey, it was said. Wilson, however, who neither reads or writes, said that although Ernest Taylor, on whose place he lives, reads the letters for him and writes such answers as required, is worried about the rapidly rising cost of United States post office costs. He said that his old age check does not run into such figures and if his fan mail writers want acknowledgement, why not include a stamp.

The Paramount film which runs to about 350 feet, will no doubt increase the volume of letters received by the oldster.

Journal and Guide
Norfolk, Virginia

Robeson Says Criticisms Justified

SEP 5 1942

Tried In Vain To Have Script Altered

PRINCETON, N. J.—In answer to the criticisms that have rained upon him for his portrayal of the sharecropper in the recently released film, "Tales of Manhattan," Paul Robeson readily admitted that the critics were justified in their attacks and that the picture did throw a distasteful reflection upon the race.

Interviewed in his dressing room at the McCarter Theatre here, while he was playing the title role of an otherwise all-white "Othello" company, Robeson frankly deplored the fact that he ever appeared in the picture.

"If they picket the picture," he stated, "when it opens in New York, I'll join the picket line myself."

TRIED TO HAVE SCRIPT ALTERED

The singer revealed that he had made an attempt to have Boris Morros alter the script of those scenes in which the colored actors appeared, but to no avail. Robeson said that only after he had signed the contract and actually begun shooting did he realize how gross was the insult to the race. He added that he was in no position, financially, to buy himself out of the contract, and so had to go through wth it.

The scene in question is the last one of the picture and is concerned with a group of Negro sharecroppers who find a dress coat, with thousands of dollars in it, which has been dropped from an airplane. The money represents the answer to these people's prayers. It is divided among all of them. They express their joy with songs and hallelujahs and live happily ever after." Robeson maintained that the scene is not only fantastic and incredible, but it also makes the Negro look ridiculous.

Ethel Waters and Rochester play important roles in the scene: the former enacting the part of Robeson's wife, and Rochester, the old minister who distributes the money."

"GLORY ROAD" CALLED INSULT

Robeson also expressed his reason for not singing "Glory Road" when it was requested by the audience at his recent Robin Hood Dell concert in Philadelphia. At the time, the baritone simply told the audience that he could not sing that particular number because it was an "insult to the entire Negro race."

Robeson explained that there were certain Negro elements that found a large number of folk songs, ballads and even spirituals, distasteful. They pictured the Negro as ignorant, crude and sometime, savage. There was a strong resentment, Robeson continued, against many descriptive terms used about the Negro and that this resentment was just as intense when a colored man sang the songs in question, as when they were sung by a white man.

Robeson admitted that he himself had sung many of these songs, but that he had changed the lyrics, such as in the case of "Shortnin' Bread." But, he said, there were too many offensive phrases in "Glory Road," and as a consequence, he had to drop the song from his repertory. Despite this he thinks the music is beautiful.

When the song was published in 1928, it was dedicated to the singer but he states that he has never sung it.

SONGS DROPPED FROM REPERTORY

Robeson pointed out that a social consciousness had developed within him as people showed him how certain songs which he had been singing were a slur to the race. Now, as he sees that some songs stir up animosity among colored people, he drops them from his repertory.

He added that he would like to have singers like Lawrence Tibbett and John Charles Thomas, who often feature the songs that are questionable, also drop them, or change the lyrics.

Constitution
Atlanta, Georgia

Georgian, 117, Rated Oldest Person in U. S.

Toombs County Negro Gets Huge Fan Mail, Few Stamps.

Special to THE CONSTITUTION.

VIDALIA, Ga., June 22.—James Walter Wilson, Toombs county Negro, who at 117 years of age is the oldest human in the United States, according to the Federal Census Bureau, is also now a movie "star."

Paramount Pictures sent a cameraman and a director to the Taylor farm in the Johnson Corner community, where Wilson makes his home, and completed a "reel" with James Walter as the headliner. The occasion was Wilson's birthday, the picturemen arriving a little late on account of their long trip from the New York studios.

JUN 28 1942

James Walter was in good health and able to put on his best performance but is worried about one thing at this time. His fan mail is already heavy. White folks from all over the country are sending him letters of congratulation, many of them telling of the probability that Wilson or his parents were once the property of their family, some sending tobacco or other personal gifts and others just writing.

The heaviest mail so far is from New Jersey, it was stated. Wilson, who neither reads nor writes, stated that Ernest Taylor, on whose place he lives, reads the letters for him and writes such answers as required. However, he is worried about the rapidly mounting United States post office costs. He stated that his old-age check does not run into such figures and if his fan mail writers want acknowledgment, why not include a stamp.

JUN 23 1942

The Paramount film, which runs to about 350 feet, will no doubt increase the volume of letters received by the oldster.

71-1942

Journal and Guide
Norfolk, Virginia

White To Confer With Film Magnates About Treatment Of Negro In Motion Pictures

NEW YORK CITY — Walter White, NAACP executive secretary, left here Tuesday, February 10 for Los Angeles, Cal., where he will have conferences dealing with the treatment of the Negro in motion pictures.

In addition Mr. White will visit other cities in the state to confer with branch officials and community leaders. He will be in Berkley, San Francisco, Los Angeles, and Hollywood, California, and at the end of February and during the month of March will visit nine branches in Texas on his way back to New York.

He is scheduled to be in Austin, San Antonio, Corpus Christi, Houston, Galveston, Beaumont, Tyler, Texarkana, and Dallas, Texas.

Kansas City Call
Kansas City, Mo.

Woman Says Film Company Owes Her $20,000

ST. LOUIS.—Mrs. Frankie Baker, the "Frankie" in the barroom ballad, "Frankie and Johnny," arrived here Friday from Portland, Ore., for the trial of her $200,000 suit against the Republic Pictures Corporation.

Mrs. Baker, who at 66 shines shoes in Portland, charges that the motion picture, Frankie and Johnny" defamed her character and invaded her privacy.

The trial was scheduled to come to trial Tuesday, Feb. 17, in Judge William H. Killoroen's court. Joseph L. McLemore is Mrs. Baker's attorney.

One morning in October, 1899, Mrs. Baker killed her sweetheart, Allen Britt, in a rooming house at 212 Targee street. She was tried, pleaded self-defense and was acquitted.

The song, "Frankie and Johnnie" at first called "Frankie and Allen," supposedly was written around the actual slaying.

Mrs. Baker said that she was so humiliated that she fled St. Louis going first to Omaha. The song caught up with her there, she said, and she then went to Portland.

Lawyers for the Republic Pictures filed depositions last week saying that the song was written before Mrs. Baker killed Britt.

Two actors testified that they heard the song before "Johnnie" was killed by "Frankie."

Billy Gould and Thomas W. Waters were the actors who said they heard the song two or three years before 1899, and the song writer is Joseph E. Howard, composer of "I Wonder Who's Kissing Her Now," and "Remember Pearl Harbor."

Argus
St. Louis, Missouri

FRANKIE BAKER FILE MOTION FOR NEW TRIAL

A motion for a new trial of her $200,000 damage suit against Republic Pictures Corporation was filed in Circuit court Saturday by Frankie Baker, former St. Louisan, who charged the motion picture "Frankie and Johnnie", exhibited by Republic, defamed her character.

Chicago Defender
Chicago, Illinois

IT'S A NEW DAY SAY CRITICS OF THE NUMBER

Producer Snatches Star From Night Club To Head The Cast

By DOLORES CALVIN

NEW YORK.—(C)—They brought vaudeville back to Broadway last Friday night at the Forty-sixth Street theatre under a new name, "Proirities of 1942" and they bought our own Hazell Scott, boogie-woogie pianiste and singer as the star of the show.

Vaudeville is a wonderful medium if the producer and performers bring enthusiasm into their work. With such A-1 clowns as Phil Baker, Lou Holtz and Willie Howard, frolicking about with the sort of freedom which a variety show offers, the show is naturally filled with the merriment and good low-down fun.

Miss Hazel Scott does some fascinating and exhilarating things with the piano. As nite-clubers know, Hazel is among the authentic artists and is only 21 years old. Although Miss Scott secreted most of her famous Arthur Murray ballad in the microphone, she swung her music like an old-timer.

But the microphones should be thrown in the theatre alley, for no vaudeville actor or actress used them and they brought a bad light to the show. Hazel looked as though she were performing in a niteclub instead of on the stage. Hazel is the only colored girl in the cast and the audience gave her a big hand when she came out. She has said before on her 21st birthday, "I feel so mature now."

New York Times
New York, N. Y.

Talbot

Helen Beverley, Lee J. Cobb, Nicholas Conte and Eulabelle Moore, all shown in a scene of "Jason."

Time
Chicago, Illinois

Jasper and the Watermelons (Pal; Paramount) is a new departure in the field of U.S.* animated cartooning: it substitutes carved puppets and miniature sets for the drawn figures and backgrounds of the customary animated cartoon. *Jasper*, sixth of a series of ten-minute shorts which Paramount calls Puppetoons, is the first to enter successfully the animated cartoon's best realm—fantasy.

Jasper is a little Negro boy who can't stay away from the forbidden land of his mammy's melon patch. Hearing of a country where melons are free, he goes there with his scarecrow informer. But the melons aren't free, after all, and after he eats one of them, the other melons run him straight back to his mammy. Moral: don't talk to scarecrows.

This brief fantasy is keyed to a novel background score performed by a 50-piece symphony orchestra, to some Grade-A Negro choraling of *Short'nin' Bread* and *Nobody Knows de Trouble I've Seen*, and to some very solid jive. The result is a colorful, intriguing, three-dimensional cartoon whose smooth animation is the result of a considerable and clever technique.

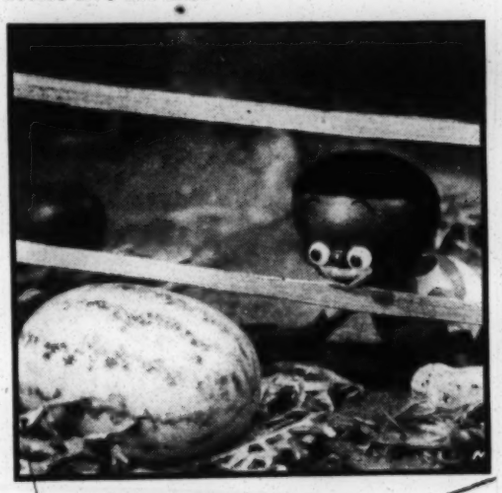
The possessor of this technique is a mild, inconsequential-looking Hungarian refugee named George Pal. Son of an actor, an architect by training, he developed his puppetooning making advertising cartoon shorts in Holland.

Paramount agreed to put out his product if he would pay for it. He couldn't, but his undoubted talent persuaded enough backers (nameless) to set him up in business. Puppetoons are costly (at least $25,000 apiece) and have been on the market only 13 months. But the first one has almost grossed its cost, another (*Rhythm in the Ranks*) has been nominated for a special shorts Academy Award.

Puppetoons are made backwards, because Pal has found it easier to fit the animation to the sound track. None of his puppets move while they are being photographed; nor are they even made until every movement of the cartoon has been laid out in mathematically scaled (down to 1/10,000 of an inch) drawings.

When the animation is perfect, the puppets (some a foot high) are carved to fit the drawings. They require thousands of separate parts. One step by Jasper means carving 13 different sets of legs. The initial set is attached to Jasper, and he is photographed against the scaled background; then the second set is attached, and the operation repeated. The method is similar to Disney's—with a carving knife substituted for a crayon.

Such minute detail and painstaking labor would drive anyone but a true artist frantic. Says the 33-year-old cartoonist: "I still can't think of any work I'd rather do. I actually feel sort of like God sometimes. I guess this is about as close as anyone could come to actually creating something that lives. Anyhow, these characters live for me."



PUPPETOON JASPER
One step means 13 sets of legs.

Birmingham, Ala., News
March 30, 1942

Metro Buys "Cabin"; So What Now?

People's Voice
New York, N. Y.
APR 18 1942

Announcement that Metro-Goldwyn-Mayer has purchased the film rights to "Cabin in the Sky" was greeted this week with fervent rejoicing on the part of the more optimistic, who believe the first press press releases stating that the move may lead to more all-Negro pictures in Hollywood.

APR 18 1942

This is wishful thinking of the first order. "Cabin in the Sky," for which Metro is reported to have laid $40,000 on the line, is the first Negro picture attempted by major studios since the King Vidor production of "Hallelujah" in 1929, was floppo at the boxoffice. According to press representatives on the New York end of the line, all speaking "off record," the name of Ethel Waters is expected to keep "Cabin" too much out of the red. Lack of Negro boxoffice names has been the main stumbling block in the presentation of sepia films. Other than Waters, Robinson, Calloway and Ellington, the big-money brackets have little to offer as far as Negro stars are concerned at the boxoffice.

APR 18 1942

At last report, Paul Robeson was being mentioned for the male lead, which if followed through will mean some revision in script as well as characterization. Dooley Wilson's "Little Joe" in the stage version could hardly be adapted to the Robeson voice and physique unless some change is made to allow for the Robeson name and type.

Talk of filming "Porgy and Bess" hasn't gone beyond the gab-stage as yet, and even Variety admits the plans for filming the life of Bert Williams are exceptionally vague. All of the publicity about the proposed Louis Armstrong-Orson Welles pic is now also officially confirmed as being just a press agent's pipe dream.

Tougher Movies Of War Are On Way To Screen

Real Facts Of Life To Be Featured In New Crop Of Pictures Now Being Made In West

BY VINCENT TOWNSEND

A flock of tougher war motion pictures is on the way.

They will be hitting your theater before very long.

Hollywood will have an eagle eye on you and the box office of your theater when those pictures arrive.

The pictures will be what they call on the West Coast "bitter war pictures."

These pictures, it is said, will picture the Japs and Nazis as reported from actual zone of operations and are to be packed with the real facts of life.

There have been hints, so reports the trade magazine Variety, that some of the pictures will contain more sex appeal angles than is ordinarily permitted by the Hayes office.

These pictures will be linked up with atrocity stories coming in from Poland, Russia and the Far East.

Some of the pictures that are said to pull no punches are "Remember Pearl Harbor" and the "Flying Tigers."

* * *

BETTER BREAKS FOR NEGROES—Variety, the amusement business weekly, reports that Walter White, the executive secretary of the National Association for the Advancement of Colored People who was recently in Hollywood, said that production chiefs there had promised a more honest protrayal of the Negro henceforth, using them not only as redcaps, porters and in other menial roles, but in all the parts they play in the nation's everyday life. The life of Paul Robeson, the Negro baritone, is being considered for filming by two companies now

Daily World
Atlanta, Georgia
APR 20 1942

Is Sought For Speaking Role In Berlin Drama

Talented Soldiers To Form Big Cast; Women Are Barred

By DOLORES CALVIN
(Special to Calvin Service)

NEW YORK—(C)—Private Joe Louis will have a speaking role in the Broadway production of Irving Berlin's "This Is The Army", musical revue of Army life. Berlin is in Washington now discussing with the Army officials on details and the show will be on Broadway "before the warm weather really sets in" said the song writer.

It will be a revival of World War I show, "Yip, Yip, Yaphank" which Berlin put on back in 1918, although 2 of the songs will be used. Mr. Berlin, himself, will sing the old War I tune, "Oh, How I Hate to Get up in the Morning," in a "flashback" appearance, garbed in his 1918 doughboy uniform, provided he can get in it.

The song was the feature of the old show. But back to the new show, the cast will be made up of talented soldiers coming from 300 army camps over the country who will be "drafted" for the occasion. Personnel will be drawn entirely from army camps.

APR 20 1942

At least 25 per cent of the needed talent will be familiar professional entertainment from the army. It has not been released just how many colored will appear in the cast but we do have quite a few musicians and skilled actors serving Uncle Sam right now.

"God Bless America", which was originally written for "Yaphank", but removed at the last minute and not released until recent years, will be one of the features. The title of the revue is a contraction of a new song which is "This Is the Army, Mr. Jones".

Berlin said that aside from his songs and lyrics, all dialogue will be written and staged by cast members. No material will be submitted and accepted by outsiders or noted Broadway writers. Also, women are out.

APR 20 1942

It looks like the Adelphi Theatre will be used since producers have taken teh big Broadway Theatre on 63rd street that Berlin wanted. This will be a new type of part for Joe Louis to play for Uncle Sam and all profits will go to Army Relief and war charities.

Peoples Voice
New York, N. Y.

Hayes Office Refuses Seal To "Mix" Film

SEP 5 1942

According to Matty Radin, white, of the Capitol Pictures Corporation, the Will Hays office has rejected a motion picture made by "a very prominent scientific expedition" in which there are scenes dealing with a white woman admitting to the parentage of a half-caste child.

Radin states, in a letter to *PV*, that the picture, released by one of the national releasing companies and shown thruout the US about eight or ten years ago, at that time was permitted because no Hays seal was required during the period.

Refusing to give the name of the film, because he is not giving "free publicity," Radin writes that the Hays office stated the objectionable part is "in violation of paragraph 6, section 11, of the production code which rules that miscegenation (sex relationship between the white and black races) is forbidden.

Radin further writes that apparently the Hays office puts no foot down when it comes to portraying marriage between white and yellow races or white and brown races, the prohibition referring only to such a relationship between Negro and white.

It is the opinion of *PV*, that in view of the present high feeling against japan, either the ruling ought to be made to extend to ALL racial groups.

71-1942

DAILY WORKER, NEW YORK, WEDNESDAY, APRIL 22, 19

Meet Clarence Muse:

Hollywood Actor Talks of Negro's Part in Beating World Fascism

Negro Character Actor Appeared In 220 Films

By Jack Young

(Special to the Daily Worker)

LOS ANGELES, April 21.—No sideline sitter when there's an important job to be done, is Clarence Muse, one of the best known Negro character actors in the motion picture industry.

That's why he was master of ceremonies at a Russian War Relief show featuring Negro talent at the Wilshire Ebell Theater last Saturday night.

To Muse that show was important not only because it provided more funds to aid Russia, but also because it marked another step by the Negro people toward complete participation in the world fight against fascism.

Main Issue Is Win the War

He made that clear in an interview at his home here this morning. A short man with an intense vitality that finds its expression in emphatic gestures. Muse asserted:

"A good many of our group have been missing the main point. They are getting sidetracked on relatively petty issues, when the main issue today is to win the war.

"We can't just sit off on the fringe and talk about the war. There are too many important things, including our particular problems, involved in it. It concerns all of the poor people who have been kicked around all over the world.

India, Russia, China Our Common Cause

"So we must see more than our own problems and we've got to feel and understand that what happens in India, Russia or China is all in our common cause."

Before you get in to see Muse, you've got to get past Queenie. Queenie is one of those large police dogs that starts barking when you approach the door; is friendly, in a sniffing sort of a way, once you are in the house.

Muse is a veteran motion picture player, who has appeared in 220 different productions during the past 12 years. He has a pipe in his mouth continually, paces the room when worked up on a subject.

The living room of his home is filled with mementos of his stage, screen and radio career. Rather dominating these is a pair of huge boxing shoes hanging from a lamp stand.

They were the shoes Joe Louis wore when he defended his title against Tommy Farr, the English fighter, Muse explained. Another trophy he's quite proud of is the one the Negro group of the AFL Screen Actors Guild won for their Labor Day parade float in 1937.

There are other trophies on his mantelpiece presented by the Mt. Sinai Hospital. They were given for his appearances in the annual Screen Stars baseball game for the benefit of the hospital.

He also showed me a photograph of his son who is in the army at Fort Sill, Oklahoma, in radio communications work. His daughter is working in Washington, D. C.

When Muse has any spare time is hard to figure out. He has just finished working in "Tales of Manhattan" with Paul Robeson, the great Negro singer, and in "Three's a Crowd" with Cary Grant, Ronald Colman and Jean Arthur.

"I play a very interesting character in 'Three's a Crowd'" Muse explained, "that of a Negro who has been in charge of the door at the U. S. Supreme Court for the past 41 years."

Just last week he was commentator on an all-Negro program of the statewide AFL radio show, "This Our America," "I like to get into such things—there's a great need for them," he said.

On Monday, Wednesday and Friday nights from 10:30 to 11 P. M., he has a "singing commentator" program called "Top of the Hill" broadcast over Station KPAS.

The program features Negro folk songs and poems of Langston Hughes, Richard Wright and other outstanding Negro writers.

For the past eight months, he has been working with the American Negro Theater Foundation on a play to be called "A 3-Cent Opera." It will be a Negro adaptation of the "Beggar's Opera" and "very significant," Muse said.

Helps Get Shows For Negro Troops

And he also works with the Hollywood Victory Committee, the set-up which coordinates the work of all screen actors and actresses appearing in camp shows for the men in the armed forces.

Due to the efforts of the Negro members of the Screen Actors Guild, the Victory Committee was made to realize that no shows were being given for the Negro soldiers and steps are now being taken to correct that, Muse said.

Before the interview concluded, Muse cited racial discrimination here at home as one of the things which must be eliminated.

"Where an employer, or an union or anyone else prevents Negroes from the right to full participation in the war program, they must be fought," he said.

"Discrimination is part of the evil of fascism which we are fighting on a worldwide scale. The day of master and slave is over. We win the war and it's out—there'll be no more lynching anywhere."

CLARENCE MUSE

Amsterdam Star-News
New York, N. Y.

Soldiers Guests Of Bette Davis

SEP 5 - 1942

SEP 5 - 1942

75 Negro Service Men At Premiere and Dinner

HOLLYWOOD, (ANP). — Following up the gesture she made when in the company of Hattie McDaniel and other colored film celebrities she journeyed over 300 miles to help entertain the 10th Cavalry boys at a California camp, Bette Davis, movie star, arranged to entertain 75 colored soldiers here Saturday.

With the cooperation of colored musicians' local union, the service men from units stationed in the vicinity were special guests of Miss Davis and the Hollywood Victory Committee. They saw a premiere of "The Talk of the Town," featuring many colored artists, at the Four Star theatre. Then they went in a body to Ciro's where dinner and a real jam session completed the evening.

Journal and Guide
Norfolk, Virginia

Can Sing And Act - Richmond News Leader

OCT 3 - 1942

Personality Impresses Reviewer

OCT 3 - 1942

RICHMOND, Va.— (ANP) — Star of the new M-G-M film, "Cairo," is in reality Ethel Waters, famous songstress, according to the motion picture critic of the Richmond News Leader, influential daily paper here.

The cast includes Jeanette MacDonald, Robert Young, Reginald Owen, Grant Mitchell, Lionel Atwill and many others. But of Miss Waters, the News Leader writer said:

OCT 3 - 1942

"The singer-actor who struck this reviewer was Ethel Waters. That girl can sing. And she not only can sing but she can act. Never a scene slipped by her; she was always there. There were plenty of times when it seemed the camera hunted her out to the exclusion of the other actors.

"When you see Ethel Waters on the stage, you feel her across the footlights. In this picture some of the same feeling comes across. She has a rich personality that projects. In her solo numbers, she was the whole show."

Daily World
Atlanta, Georgia

More Race Actors Are Getting Roles

MAY 1 1 1942

By RUBY BERKLEY GOODWIN

HOLLYWOOD, Calif.—(C)—Whether it was Walter White's visit to the film capital or the Japanese bombing of Pearl Harbor that is doing it, Hollywood is really beginning to utilize a large share of the Negro talent that has waited so patiently upon its doorsteps. Keep your fingers crossed with me for Hollywood has shown interest before, then cooled off after a hot minute of praise and publicity.

Those of us who have lived on the home front remember "Hearts In Dixie" and "Hallelujah" when Nina Mae McKinney was hailed as the greatest acting discovery of the age and when all Negro actors were looked upon as potential Spencer Tracys. There is such to be said on both sides as to why the Negro did not hold his own in Hollywood and we shall speak of that later but the fact remains that there has been no mass movement to employ Negroes until the present time.

True enough there have been those individual artists who have made screen history for themselves and at the top of the list we must put Hattie McDaniel, only Academy Award winner we have to date. Hattie is still at the top and from all signs seems destined to remain there. If she doesn't, it will be nobody's fault but Hattie's for Hollywood and the rest of the world (if fan mail is any barometer) are solid behind her.

MAY 1 1 1942

Rochester, although the generosity of Jack Benny, was lifted from obscurity to stardom. I don't mean that Rochester can't stand on his own feet as a comedian. He can! But not in another fifty years will you find a man like Benny who will act as a stooge for Rochester. It is usually the other way around and you know it. Granted that Benny's popularity was greatly enchanced by Rochester's wisecracks there are many players who would have sunk into oblivion rather than raise a Negro to stardom. I have nothing but the highest praise for Jack Benny. He doesn't talk Americanism—HE LIVES IT!

Those of you who have been awaiting the release of 20th Century-Fox "Tales of Manhattan" will have to twiddle your thumbs until August 1st for that is the date when the star-studdied musical will be shown. From all reports, the Negro sequence which stars Ethel Waters, Paul Robeson, Rochester, the Hall Johnson Choir and almost every other Negro player in Hollywood, is tops. Maybe that accounts for MGM signing Miss Waters for so many pictures.

Miss Waters called off her personal appearance tour to co-star with Jeanette McDonald in "Cairo" at the Metro-Goldwyn-Mayer - but Miss Horne went into the lighter production of "Panama Hattie" and Ethel stepped into the role. Dooley Wilson (Little Joe of "Cabin in the Sky") has also been signed for a part in "Cairo." This will be Dooley's first picture away from his home lot at Paramount. MGM has bought the film rights to "Cabin In The Sky" and many names are being tossed around as to cast. 'Tis rumored Paul Robeson will be signed for the part of Lucifer Jr. so ably played by Rex Ingram, in the stage version. I hope not. I have nothing against Robeson, but Rex was really tops in the role.

Of course Ethel will be starred in her original role of Petunia and I hope Dooley will still be her "Little Joe" for he is a perfect foil for Ethel. Heard Leigh Whipper at a rather informal meeting of Hollywood people last week. Leigh should have been a lawyer. Not only is his reasoning very sound but he can express himself without becoming carried away by his own emotions. Take a bow, Mr. Whipper."

Time
Chicago, Illinois

BASIN STREET RUG CUTTERS (*circa 1918*)
Bach went for a ride.

The New Pictures

Syncopation (RKO-Radio) is Hollywood's stoutest attempt to date to tell the story of U.S. popular music and how it grew. Unfortunately, the story, as gangling, forthright Director William Dieterle sees it, is too big for its breeches. Instead of illuminating, it interferes with the Grade-A presentation of a score of melodies, lovingly culled from the past 35 years of U.S. dance music.

MAY 25 1942

They are *Copenhagen* and *Jazz Me Blues, Milenberg Joys* and *Sugar Foot Stomp;* a pleasant new tune (*Falling Star*) which shines brightly in the mellow orbit of Songstress Connie Boswell; spirituals from the Hall Johnson Negro Choir; a jitterbug jam session by instrumentalists Benny Goodman, Harry James, Gene Krupa and others—etc.

Overwhelmed by an embarrassment of riches, Director Dieterle had to make many an embarrassing choice. He chose to emphasize the blues songs "about broken lives and broken dreams"—the Negroes' "trouble music." That meant New Orleans' famed Basin Street and its U.S. equivalent of jungle music. The picture begins in Basin Street in 1907 with the removal to Chicago of Adolphe Menjou, his piano-playing daughter (Bonita Granville) and her blues-singing mammy (Jessie Grayson).

Although Bonita manages to introduce her New Or[illegible]d music to Chicago, to marry a young man with a horn (Jackie Cooper) and follow him through to the triumph of the modern dance band, story and music never get together. There is too much history to be got over. Furthermore, Miss Granville neither looks nor acts like a hot pianist.

But Mammy Grayson croons a pair of standout melodies (*Goin' To Chicago* and *Only Worry For a Pillow*), and the picture's other Negro artists are first-rate—especially a young Negro boy with a trumpet, knee-deep in Bach at a New Orleans music academy. He loathes the formalized Bach exercises, wants to play his kind of music. After a few bars he does, riding away, loud and low, right out of the academy.

Juke Girl (Warner) is the kind of picture the Brothers Warner love to make: it is crowded with automobiles and trucks. For years the Warners have surpassed all Hollywood studios in their obsession with the output of Detroit's motormakers. They have shot them coming & going, leaving & arriving, doing this & that, until the automobile has become a kind of Warner trade-mark—a shiny substitute for the legitimate stage's entrance and exit doors.

This fine feeling for mechanics is hard on *Juke Girl,* which is supposed to be about juke girls.* It turns the picture into a cross-country road race, with itinerant laborers hurrying their cars to the Florida fruit and vegetable country, packers hurrying their picked produce to market, etc., etc. The result is a kind of minor East Coast *Grapes of Wrath.*

Lost in the dust of this hurrying traffic are Juke Girl Ann Sheridan and her profession. Instead of working at it, she has to spend most of her time avoiding Richard Whorf, who runs with the labor-baiting packing-house gang, and patching up Ronald Reagan, who likes the pickers. In a rather dull game of social significance and truck theft, the pickers beat the packers.

* Dancers at juke joints who dance with anyone who has enough nickels to feed the record-playing juke box and buy them drinks.

The picture fails to clear up one of the oldest and most exasperating Hollywood enigmas: why car and truck drivers do not remove the ignition keys from their machines so they can't be stolen as easily as they are in Warner Bros. pictures.

Afro-American
Baltimore, Maryland

To Rival "Gone with Wind" Role

MAY 2 - 1942

By HARRY LEVETTE

HOLLYWOOD—(ANP) — At last Warner Bros.-First National studio has found a role for Hattie McDaniel, their highly prized featured player, suitable for the high calibre of the talent she possesses. This is in "George Washington Slept Here," a new comedy under the direction of William Keighley, with Frank Keath first assistant.

Keighley, one of Hollywood's finest driectors, will be remembered by colored fans for his able direction of "Green Pastures" some seven years ago. He is especially interested in colored talent and his courteous, patient manner makes for the pleasantest relations with his charges. It was due to this trait that he succeeded with the difficult job of transferring the stage version of "Pastures" to the screen, with hundreds of players and many difficult scenes.

MAY 2 - 1942

Headed by Jack Benny

Jack Benny, also popular with the colored fans for his featuring of Eddie (Rochester) Anderson on his radio programs and screen plays, is the star of "George Washington Slept Here." Ann Sheridan, glomorous Hollywood star, is his leading lady.

Miss McDaniel was featured in "They Died with Their Boots on" a Warner Bros. feature recently released, but even before then they were on the lookout especially for a role as meaty as the pre- sent one. Both Benny and Miss with them.

71-1942

Pittsburgh Courier
Pittsburgh, PA.

New 20th Century-Fox Film To Touch Exploits Of Dorie Miller; To Star Ben Carter

SEP 12 1942

SEP 12 1942

HOLLYWOOD, Cal., Sept. 10—Perhaps the most revolutionary film to come out of this city in many years will be 20th Century-Fox's production of "Crash Dive."

Built around the experiences of an American submarine set against Axis raiders, it stars Tyrone Power, Dana Andrews, Ann Baxter, James Gleason and Charles Grapewin. Ben Carter, the bushy-haired booker who turned movie actor overnight, will have his best role in the forthcoming film. Based on the exploits of brave men now engaged in the preservation of democracy, the film will touch lightly on the seaman life of Dorie Miller, the heroic mess attendant who brought glory out of Pearl Harbor that unforgetable day in December, 1941.

SEP 12 1942

The flicker, which is being directed by Archie Mayo, will feature Carter as a heroic mess attendant, very much a part of the plot, and a fighting man among fighting men. In the production, he volunteers for duty with Power, swims under oiled water with him and is decorated post mortem for his film pal, James Gleason, who is killed in action.

Never shown as a cook, Carter is given several script laughs, but with no comedy clothes, rather the regular Navy uniform allotted to men in the service. Now in production, the film will be released about Christmas. In the course of filming, Carter was sent to the sub school in New London, Conn., by plane, for atmosphere shots, and given a week of fun in New York by the studio for his fine work. A former agent, Carter is one of the best loved characters in this city.

Journal and Guide
Norfolk, Virginia

Controversy Rages Around Them

SEP 5 1942

SEP 5 1942

These three outstanding film stars are the center of a raging controversy in Hollywood for their portrayals in the motion picture, "Tales of Manhattan," which was picketed recently in the film capital. They are, left to right: Paul Robeson, Ethel Waters, and Eddie "Rochester" Anderson. (See stories on this page.)

Peoples Voice
New York, N. Y.

Negro Actor Film Committee Hindering Better Role Effort

SEP 19 1942

Leon Washington, editor and publisher of the *Los Angeles Sentinel*, according to stage and screen actress Fredi Washington, is off the beam about the facts in the article he wrote blasting NAACP's Walter White and the attempt to get better parts for Negro actors in films. Fredi, whose role of "Peola" in *Imitation of Life*, a few years back was used as an example of script-abuse of Negro actors in white films, would like Mr. Washington to know that the scene he and Harry Levette refer to as a "near lynch" scene in which she used the word "nigger," was cut from the script and never filmed. A restaurant scene was substituted.

SEP 19 1942

Fredi's comment on the entire article by Mr. Washington (no relation) is as follows:

"It seems to me that the members of the Hollywood Fair Play Committee have been in Hollywood DOING NOTHING about Negroes in pictures, for, lo, these many years, and yet when some attempt is made to remedy the situation, it is blasted because it does not change overnight the vicious practices towards Negroes in the film industry that have been in force for as long as Negroes have been used on the screen.

"If this COMMITTEE WOULD COOPERATE WITH THE NAACP, instead of fighting it, the kind of results WE ALL WANT would eventually be forthcoming. This committee would have you think it is a crime that Ernest Anderson went back to his service job on the Warner lot after his fine performance in *In This Our Life*. I would say that Anderson showed common sense in returning to his job. I would like to ask this committee if all WHITE ARTISTS WHO MAKE PICTURES HAVE THE GOOD FORTUNE TO FOLLOW THROUGH. I can name you any number who are ESTABLISHED not only in pictures but in the Broadway theatre as well, who make one or two pictures or plays with considerable success, and then are left for months on end without work. Let's stop FIGHTING EACH OTHER, and concentrate our efforts.

SEP 19 1942

"I'd say that Walter White has started a very important ball rolling, and the Hollywood Committee on Fair Play is BLOCKING it instead of helping to give it momentum!"

Robeson Hits 'Clown' Roles for Negroes

Daily Worker
N.Y., N.Y.
SEP 24 1942

According to a United Press dispatch from San Francisco Paul Robeson, noted baritone and actor announced that he will make no more pictures for major Hollywood studios.

These studios, Mr. Robeson claims, insist on portraying the Negro as a "clown" or a "plantation hallelujah shouter."

SEP 24 1942

The statement was made in connection with a sequence he made for "Tales of Manhattan."

In an interview with **The Worker** before he left for the West Coast the great baritone said that he had "stayed out of pictures for five years because the producers wished **to cater to the stereotype they had created of the Negro.**"

He had agreed to make "Tales of Manhattan" at the insistence of some of his Hollywood friends who thought that he could do more to change the current attitude of the studios from the inside.

The making of the picture "Tales of Manhattan" constitutes a continuous struggle between himself and the studios, according to Mr. Robeson. In the end he found himself stuck in a bad picture, with a contract giving the producers the whip hand.

SEP 24 1942

He pointed out that he had turned down a small fortune in picture contracts, and that he had refused all offers for picture work in favor of his concert appearances.

If Hollywood "wants to make some good 'B' pictures or Negro shorts, I'll play in them," he said.

He announced his agreement with those organizations who are picketing the pictures.

SEP 24 1942

PAUL ROBESON

71-1942

Tribune
Philadelphia, Pa.

Tyrone Power Stars In Movie Depicting Pearl Harbor Hero

SEP 26 1942

SEP 26 1942

HOLLYWOOD—(ANP)—Highlighted by many unusual and eventful experiences, with only one unpleasant skirmish with jim crow, Ben Carter, famous Fox contract featured player, returned from three locations in the New York area and is busy at work on the home lot completing his current picture, "Crash Dive." Directed by Archie Mayo, story of American submarine warfare stars Tyrone Power with Anne Baxter opposite, plus Dana Anderson, James Gleason, Charles Grapewin and Carter the only colored member of the cast.

Carter, who portrays the character of "Oliver," an officers' mess attendant was allotted the important part due to the recognition of his unsual talents by 20th Century Fox executives.

SEP 26 1942

The part was intended at first for a Swedish comedian, but was rewritten to fit Carter's type of portrayal Although his scenes are mostly threaded through the lighter vein, he has to portray a number of sequences where tragedy and death stalk over the shell-swept seas.

Apparently inspired by the first colored hero of the present World war, the writer has Carter almost duplicate the fearless machine-gun manning by Dorie Miller. Swimming through surf coated with blazing oi was but one of the tough realistic assignments he had to fill in battle scenes.

SEP 26 1942

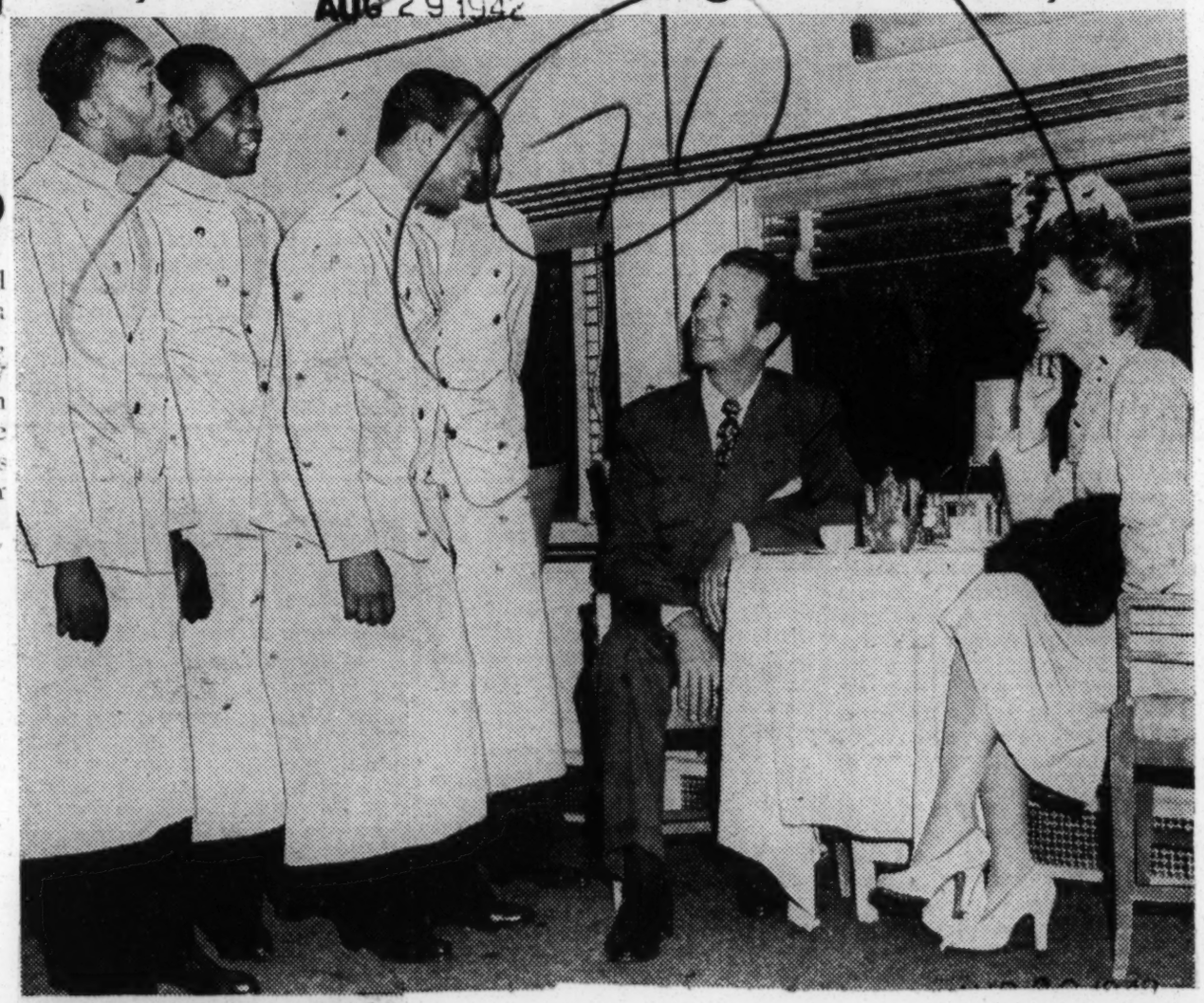
The occasion where jim-crow attempted to bob up and was quickly squashed was in stylish Newport, R. I. Met at the airport in New York, where he had flown from here, by studio officials, he joined the 49 other players, officials and technicians already there, and they went by train to New London, Conn.

The room assigned Carter at the Mohician hotel, the largest and finest in town, was satisfactory.

Afro-American
Baltimore, Md.

They've Got That Thing Called Rhythm

AUG 29 1942



The Golden Gate Quartet (above), considered the most outstanding singers of spirituals in the nation today, has been signed by Paramount to accompany Dick Powell and Mary Martin when these two stars do their "Dreamland" number in "Star Spangled Rhythm," the new Paramount musical.

AUG 29 1942

In this picture, the four boys will mark their screen debut and their first visit to the Pacific Coast. Their casting in the picture swells the list of outstanding colored talent in the musical since Rochester, Katherine Dunham and Slim and Slam are already in the picture.

New York Times
New York, N. Y.

LITTLE BY LITTLE

OCT 4 - 1942

'Tales of Manhattan' Boosts the Stock Of the Short Story in Films

OCT 4 - 1942

BOSLEY CROWTHER

IT is really too bad that Hollywood has not done more with the short story than it has—that is, with the "single-incident" genus of story material which packs its inherent wallop in an unexpected pay-off or "twist." Heaven knows, on many occasions the film folks have labored manfully to stretch a short-story idea into feature-picture length. Occasionally they have succeeded. But the simple fact is clear that the short story as a distinct literary (or cinema) form has been largely neglected in the movies—or, rather, painfully abused.

Ten years ago there was a picture—"If I Had a Million," you may recall—which strung together eight short stories into a gorgeously diverting film. (It showed what a $1,000,000-windfall did to eight different recipients). And, that same year, a patchwork of short stories was very cleverly stitched together in "Grand Hotel." Not so long back a French picture—"Un Carnet de Bal"—used the vignette or episode technique to peek on the lives of several gentlemen with whom a certain lady had danced one evening. (The Hollywood remake, "Lydia," bore no resemblance, either to it or to good sense). And, recently, several short subjects such as "Dog in the Orchard," "Lady or the Tiger" and "The Tell-Tale Heart" have endeavored to popularize the short story in a logical two-reel length. But those are about the lot of pictures which have put the "single-incident" form to sensible use—those and "Tales of Manhattan," which is now at the Music Hall.

Spice of Life

OCT 4 - 1942

More's the pity, from the audiences' viewpoint, for all the features cited above have had a refreshing distinction in the run of conventional plot films. They have not been profound in their reflections of the deeper things of life, since profundity is seldom a quality which short stories—or films, indeed—possess. And it is true that some of their novelty has been dependent on the fact that all have been played by omnibus casts of talented stars. Yet it must be agreed that a series or mélange of episodic tales is congenial to the compact story-telling which the camera is able to effect. And the Jovian observation which a film is able to make on the stream of life permits some intriguing generalizing, no matter how obvious it may be.

Take "Tales of Manhattan," for instance. Through the adventures of a gentleman's full-dress coat, from the moment of sleek unveiling to its final humiliation as a scarecrow, it illustrates the inexorable: the paths of glory lead but to the grave. That is the tranquil conclusion it tacitly suggests after seeing its tails through four adventures and a grandiose epilogue. It isn't a shattering conclusion; tail-coats fade, like the flesh that wears them. But the symbolic slant is amusing, and it makes for a stimulating film.

Candor compels the recognition that not all of the tales are perfectly wrought. In the first episode (or short story), Charles Boyer, a matinee idol, wears the coat to a decidedly fustian rendezvous with Rita Hayworth, upon which her husband, Thomas Mitchell, intrudes. He comes away with his illusions about the lady shattered and with a bullet embedded in his side. Not very fascinating, that tale, and not very well played, either. But the next "adventure" is much better. The coat happens to be within reach when Cesar Romero, a two-timing rascal, needs an alibi to placate Ginger Rogers, his fiancée. So his best friend, Henry Fonda, puts it to clever use. But the trick backfires delightfully. Mr. Fonda saves the day and snags the girl. Humor, romance and gentle irony are compacted in this tale.

Tails of a Coat

OCT 4 - 1942

Then the coat passes on to Charles Laughton, a pianist in a low dive, who wears it when his big opportunity comes to conduct a symphony. This episode, with its double-barreled climax, has the elements of rich social satire and is, in fact, in its conception the best one of the lot. But Mr. Laughton somewhat disjoins it; he makes the pianist too much of a buffon, a hobbledehoyish Punchinello, instead of a reasonably sensitive man. Let it go. The next wearer is Edward G. Robinson, who, decidedly derelict in Chinatown, is dispatched in it to a dinner of his prospercus college classmates "uptown." The coat is his come-back ticket, but Fate very cruelly intervenes. Mr. Robinson fills his bill superbly, but the writers let him down in the end.

The last episode—or the epilogue—is surprisingly inconsistent with the rest, not only in its locale but in its slippery philosophy. The coat, with a wad of greenbacks in it, is dropped by a fugitive bandit in the South and is found by a group of poor Negroes, who turn out, conveniently, to be Paul Robeson, Ethel Waters, "Rochester" and most of the Hall Johnson Choir. After a bit of antebellum hallelujahing they split the swag righteously and turn the coat into a scarecrow. (Just try to unravel the morality of that.) It does seem a better conclusion might have been reached in Manhattan's own Harlem. But the scarecrow, at least, is consistent. It is the final irony.

So There

OCT 4 - 1942

With all of its stated shortcomings "Tales of Manhattan" (and points south) is still a film which holds the attention riveted by its variety of incident and mood. Julien Duvivier, who directed the who's-who cast in a ten-author script, may not have had quite the compact notion of what he was doing as he had when he made "Un Carnet de Bal," but he has given his various episodes rhythm and has kept them in contact at the joints. That's fair enough.

Birmingham, Ala. News
November 1, 1942

Song Roles Just Not For Him

Negro Accomplished Musician But Screen Jobs Overlook Fact That Songs Are His Main Dish

BY TED GILL

HOLLYWOOD— (AP) —Actresses and actors in filmland who miss the boat . . . so far as getting a chance to do the things in which they excel are concerned . . . are as legion as trained seals in a circus . . . where folks seldom throw them a fish.

One of these current unfortunates is Clarence Muse, the accomplished Negro singer who has appeared in more than 200 pictures . . . Yet in only three has he been given an opportunity to sing . . . Muse is a free lance actor, and when you're not under contract to a studio, it isn't your scrap book they judge you by . . . It's your screen credits . . . The bigger your roles, the bigger your pictures . . . And the more you are paid.

The first 10 months of 1942 have been the most profitable in Muse's movie career . . . In that time he has appeared in non-musical roles with Bette Davis, Cary Grant, Tyrone Power, Maureen O'Hara and Basil Rathbone and now is appearing at Universal with Charles Boyer. Yet he can't get a role as a singer.

"I'd sing for nothing if they'd let me," laments Muse, who has turned down numerous concert tour offers in order to remain in pictures . . . Where he still hopes to break the jinx that has kept him almost entirely out of singing roles.

When not in pictures, Muse works on his 160-acre ranch . . . Or composes music . . . He has had 20 songs published so far, one of his best hits being "Sleepy Time Down South" . . . His daughter works for the FBI in Washington and he has a son in the army.

* * *

SHORT SHORT—Recently film columns of The Washington Post carried a gag item stating 50 jumping frogs were needed in a Hollywood picture . . . Shortly afterward the studio received a letter from Barbara Gruber, of Falls Church Va., stating . . . "I have four tadpoles which will soon be frogs . . If they would help you, I would be glad to send them" . . . The studio is so-o-o-o-o-o sorry . . . But it fears the Virginia tadpoles probably have not got quite enough pituitary to stand the rigors of a movie career.

* * *

ORPHANED ODDITY: — James Wong Howe, ace Chinese cameraman, describing an airplane scene turned to Director Howard Hawks and jived: "We got gig at the stick in the green room and then slapped on the headaches and oils and moved inside the meat can with the coffee grinder as sparks gave the steer to Mary Ann to come out of the milk so Garfield could drop the eggs out of the basket onto a Goo-Go flat top."

Asked what that meant, Howe quipped: "Well, we completed a shot of Actor Gig Young at the controls of a plane's cockpit and then the electricians put screens on the lamps and focused in the Bombardier's compartment with a certain camera attachment that gives more action and fluidity to the lens to register the radio operator giving the signal for the bomber, named the Mary Ann, to come out of the clouds so that John Garfield could release the bombs out of the bomb bay onto a Jap aircraft carrier" . . . No wonder the Chinese have kept the Japs fooled for so long.

* * *

ASSORTED ASIDES:—It's the little things, too, that count in these troublous times . . . Recently the pastor of a Negro church in Pasadena imparted a tale of money difficulties to Hall Johnson and his choir of 75 youngsters, who were appearing in the all-Negro cast of "Cabin In the Sky" . . . So Johnson put on a benefit program on the church grounds that attracted thousands of listeners who contributed more than enough to assuage the church's financial woes . . . Around studios, all cameramen are nicknamed "Rembrandt."

New Orleans, La. Times-Picayune
November 8, 1942

VISIT HERE SLATED BY CLARENCE MUSE

Clarence Muse, actor and singer, has accepted an invitation to visit New Orleans November 19 when Negro citizens will conclude with a dinner a $10,000 war bond drive, which already has more than tripled that goal, officials of the drive announced Saturday.

Naomia Boricaud, drive secretary, said $37,000 of bonds had been subscribed. She said she believed that $50,000 of bonds will have been sold by November 19, at which time the dinner will be held at the Booker T. Washington High school.

71- 1.42
Pittsburgh Courier
Pittsburgh, Pa.

Humphrey Bogart, John Garfield, Director Bacon Score Film Roles Given Negroes; Pledge Support

SEP 26 1942

By BILLY ROWE
Theatrical Editor

SEP 26 1942

HOLLYWOOD, Calif., Sept. 24.—Three of the most widely known men in the motion picture profession went on record here last week as being against anything so un-American as prejudice and discrimination and became willing aides in the fight to bring about a better day in the world of "make believe" for the Negro.

HUMPHREY BOGART

As hard hitting off the screen as on, Humphrey Bogart who is proud to have Lena Horne as his neighbor, was outspoken when interviewed last week against the barriers that have retarded the progress of the race in the motion picture world.

One of the brightest stars and by far one of the greatest artists in Hollywood, Bogart proved himself more than that and struck this writer as a real guy. He believes in neither race, creed or color, but the character of a man himself. In his first picture here he gave two race performers the greatest part they ever had. In the current picture that he is making, "Action in the North Atlantic," a Negro Merchant Marine captain will be shown with dignity, which is easy to understand after talking with the star a few minutes.

Said he, "I can see no reason why the Negro should be kept out of the greater flow of picture entertainment. In the world of the theatre or any other phase of American life, the color of a man's skin should have nothing to do with his rights in a land built upon the self evident fact that all men are created equal. To be sure any phase of theatrical life is not a bed of roses and a man must be able to take it, and no one can expect to jump into the charmed circle over night, but, by George, he should be given the chance to either advance or break himself in the business and not be kept out by stupid prejudices and racial barriers that have no place in America. The Negro race is blessed with many fine dramatic, and musical qualities and have added much to the entertainment culture of our country. We owe them a debt that could be considered cheap at any price. I'm for them a hundred per cent."

LLOYD BACON

In many cases in the theatre world, the word great has been used much too liberally in the case of many people, but that is not so when taken as a descriptive adjective of Lloyd Bacon, the outstanding director of motion pictures. A man who has spent all of his life in the theatrical profession, Bacon's greatness is second only by his bigness of heart enhanced by a desire to help each generation adds its own culture to the world which he loves.

Interviewed on the set of "Action in the North Atlantic," which he is directing, Bacon was high in his praise of the race before the spotlight. His first statement, "Prejudices should be removed and every man should be given his rights," was straight-forward and sincere. He believed that we should start an un-ending campaign to develop our own writers, men who share our feelings in their various phases. We should create dramatic groups and have them so taught that they couldn't help but win high praise in any branch of the theatre. We must remove jealousy from the "Little Theatre Groups" and let it lean to the more serious side of entertaining. He stated that "The Mason-Dixon line had a great hold on the race and shouldn't exist."

SEP 26 1942

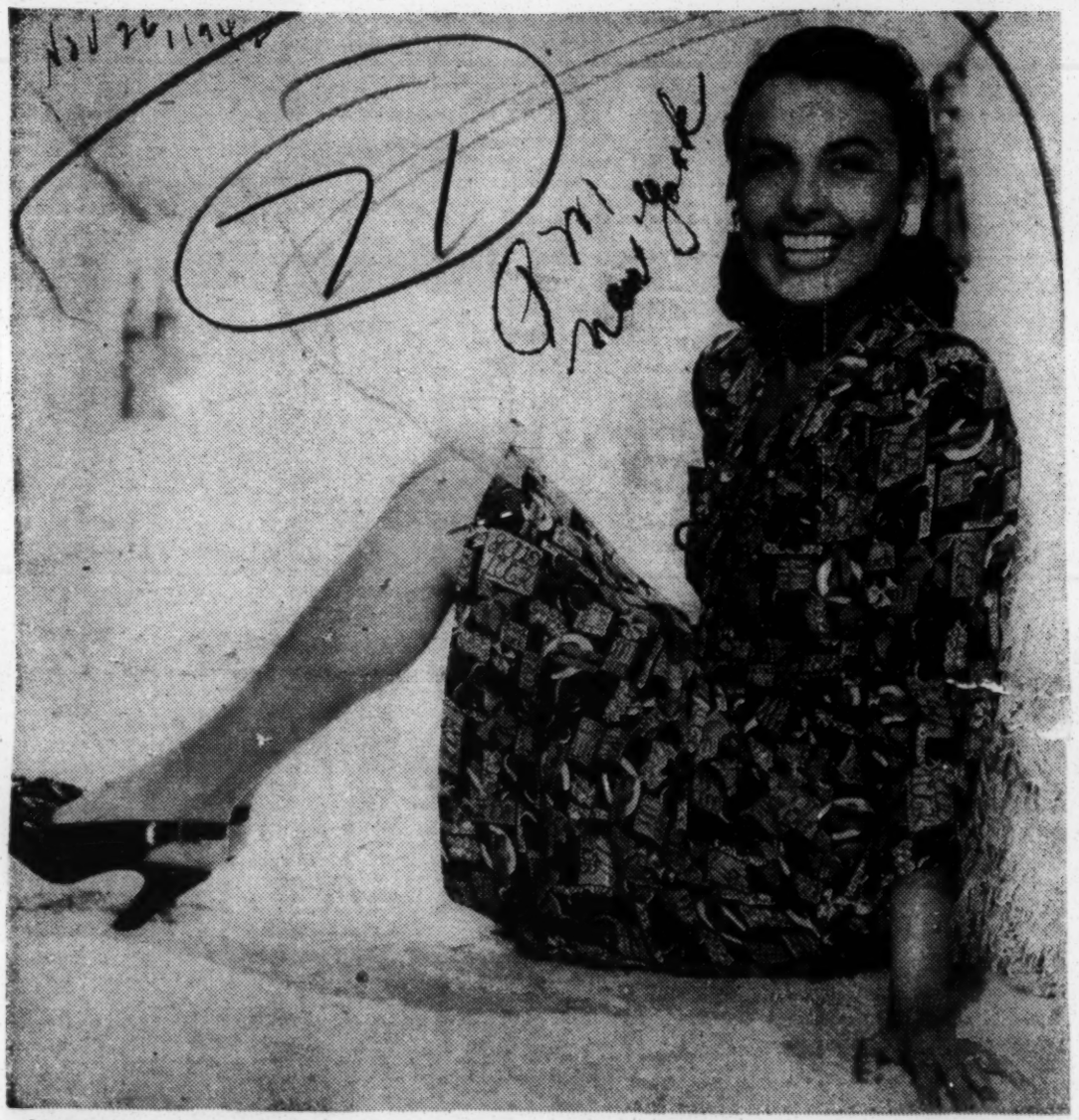
"Progress" said he, "will take time and calls for patience, education, writing and complete understanding of the problems. There is no point whatsoever in aggression. The Negro race is highly dramatic, it has the fire and the color that always blends well in the concocting of entertainment. I for one would love to have them become a great part of this profession.

JOHN GARFIELD

One of the most human of the great world of stars found here, John Garfield, who came up from the "just plain folks," is still just that despite the importance of the great starship he has won in this fabulous city. Putting the full force of his experience behind the fight for human rights, Garfield revealed many startling and helpful facts as he became a recruit in our army.

SEP 26 1942

Starting the interview with these cutting facts, "There has been too much talk and no action on these problems that are undermining American democracy," Garfield struck a serious note to prove that the problems of all oppressed races are close to his heart. Regarding our fight for better understanding in the motion picture industry, the star stated in very strong terms that it just wasn't right and most un-American. Said he, "The things that your race is asking for are what this war is all about. I remember it wasn't so long ago that every Jew who appeared in a picture was called "Abe" and ran a pawn shop. Every Russian was a Bolsheviki and ran around with a bomb in each hand. The Irishman was a red nosed drunkard. Every Italian a "wop" and so on. When the pressure was turned on, each of them progressed. To achieve what you want in the movies you don't have to resort to force, for we all know about the greater problem of force we're now using to win a victory for all. The beginning of your job must come with honesty and understanding. There are many actors and people in the business world who will help if asked. The setting up of segregated outfits of any kind won't help because you will miss the people you really need to reach. They must know that prejudices must be wiped out or we will always be fighting wars. The South should be no barrier and able to set the trend of Negroes in the movies. After all the South isn't the whole damn country. With taxes what they are it eliminates the worry of how much money one can make. For a change the industry can become artistic and as such I'm sure it could find no better subject for a great background than Tuskegee. If it wanted a fight story then American knows, there are none better than those created by Joe Louis and Henry Armstrong. All of us are enthusiastic about Dorie Miller, a man who should surely find his place in the screen hall of fame. He, like most of the vast millions of Negroes, is as American as the stars and stripes and should be treated as such. Count me in on your side."



Home Comer: Lena Horns, mellow Negro songstress, is back in New York after a successful sojourn in Hollywood, where she played in *Panama Hattie*. She's opening tonight at the Savoy-Plaza Cafe Lounge.

Afro-American
Baltimore, Md.

D.C. Daily Picks Up Syndicated Chant Against Robeson's Stand

OCT 24 1942

OCT 24 1942

New York Times
New York, N. Y.

(By ANP)

WASHINGTON

Discussing the moot questions of the picture, "Tales of Manhattan," the Washington Times Herald last week editorially said to its readers:

OCT 24 1942

"Paul Robeson was annoyed, after he saw the completed picture, by the closing sequences, in which he plays an important part.

"The sequences have to do with a group of poor colored sharecroppers. Robeson, being a Communist, or anyhow a fellow traveler, felt that it wasn't right for the picture to show these colored people as a bunch of ignorant, underprivileged, religious souls; that there was some kind of class discrimination in such a treatment of them. Communists have a way of feeling thus about any play, book or movie that was not engineered by a Communist.

Higher-Minded Group

"For Robeson's comfort, it can be stated that the colored sharecroppers depicted in 'Tales of Manhattan' are a much higher-minded and finer group than the completely worthless and depraved white sharecroppers depicted in 'Tobacco Road,' one of the record stage hits of all United States history.

OCT 24 1942

"Too, the sharecroppers in 'Tales of Manhattan' wind up by resolving to hold some land in common, a step they are convinced will make them all happy, which for Robeson's further comfort, is a pretty hefty piece of Communist propaganda itself."

Humphrey Bogart and Ingrid Bergman in "Casablanca." The pianist is Dooley Wilson.

'Casablanca,' With Humphrey Bogart and Ingrid Bergman, at Hollywood—'White Cargo' and 'Ravaged Earth' Open

NOV. 27, 1942

CASABLANCA; screen play by Julius J. and Philip G. Epstein and Howard Koch; from a play by Murray Burnett and Joan Alison; directed by Michael Curtiz; produced by Hal B. Wallis for Warner Brothers. At the Hollywood.

Rick	Humphrey Bogart
Ilsa Lund	Ingrid Bergman
Victor Laszlo	Paul Henreid
Capt. Louis Renault	Claude Rains
Major Strasser	Conrad Veidt
Senor Ferrari	Sydney Greenstreet
Ugarte	Peter Lorre
Carl	S. Z. Sakall
Yvonne	Madeleine LeBeau
Sam	Dooley Wilson
Annina Brandel	Joy Page
Berger	John Qualen
Sascha	Leonid Kinskey
Jan	Helmut Dantine
Dark European	Curt Bois
Croupier	Marcel Dalio
Singer	Corinna Mura
Mr. Leuchtag	Ludwig Stossel
Mrs. Leuchtag	Ilka Gruning
Senor Martinez	Charles La Torre
Arab Vendor	Frank Puglia
Abdul	Dan Seymour

By BOSLEY CROWTHER

Against the electric background of a sleek cafe in a North African port, through which swirls a backwash of connivers, crooks and fleeing European refugees, the Warner Brothers are telling a rich, suave, exciting and moving tale in their new film, "Casablanca," which came to the Hollywood yesterday. They are telling it in the high tradition of their hard-boiled romantic-adventure style. And to make it all the more tempting they have given it a top-notch thriller cast of Humphrey Bogart, Sydney Greenstreet, Peter Lorre, Conrad Veidt and even Claude Rains, and have capped it magnificently with Ingrid Bergman, Paul Henreid and a Negro "find" named Dooley Wilson.

Yes, indeed, the Warners here have a picture which makes the spine tingle and the heart take a leap. For once more, as in recent Bogart pictures, they have turned the incisive trick of draping a tender love story within the folds of a tight topical theme. They have used Mr. Bogart's personality, so well established in other brilliant films, to inject a cold point of tough resistance to evil forces afoot in Europe today. And they have so combined sentiment, humor and pathos with taut melodrama and bristling intrigue that the result is a highly entertaining and even inspiring film.

The story, as would be natural, has its devious convolutions of plot. But mainly it tells of a tough fellow named Rick who runs a Casablanca cafe and of what happens (or what happened last December) when there shows up in his joint one night a girl whom he had previously loved in Paris in company with a fugitive Czech patriot. The Nazis are tailing the young Czech; the Vichy officials offer only brief refuge—and Rick holds the only two sure passports which will guarantee his and the girl's escape. But Rick loves the girl very dearly, she is now married to this other man—and whenever his Negro pianist sits there in the dark and sings "As Time Goes By" that old, irresistible feeling consumes him in a choking, maddening wave.

Don't worry; we won't tell you how it all comes out. That would be rankest sabotage. But we will tell you that the urbane detail and the crackling dialogue which has been packed into this film by the scriptwriters, the Epstein brothers and Howard Koch, is of the best. We will tell you that Michael Curtiz has directed for slow suspense and that his camera is always conveying grim tension and uncertainty. Some of the significant incidents, too, are affecting—such as that in which the passionate Czech patriot rouses the customers in Rick's cafe to drown out a chorus of Nazis by singing the Marseillaise, or any moment in which Dooley Wilson is remembering past popular songs in a hushed room.

We will tell you also that the performances of the actors are all of the first order, but especially those of Mr. Bogart and Miss Bergman in the leading roles. Mr. Bogart is, as usual, the cool, cynical, efficient and super-wise guy who operates his business strictly for profit but has a core of sentiment and idealism inside. Conflict becomes his inner character, and he handles it credibly. Miss Bergman is surpassingly lovely, crisp and natural as the girl and lights the romantic passages with a warm and genuine glow.

Mr. Rains is properly slippery and crafty as a minion of Vichy perfidy, and Mr. Veidt plays again a Nazi officer with cold and implacable resolve. Very little is demanded of Mr. Greenstreet as a shrewd black-market trader, but that is good, and Mr. Henreid is forthright and simple as the imperiled Czech patriot. Mr. Wilson's performance as Rick's devoted friend, though rather brief, is filled with a sweetness and compassion which lend a helpful mood to the whole film, and other small roles are played ably by S. Z. Sakall, Joy Page, Leonid Kinskey and Mr. Lorre.

In short, we will say that "Casablanca" is one of the year's most exciting and trenchant films. It certainly won't make Vichy happy—but that's just another point for it.

71-1942
Chicago Defender
Chicago, Illinois

BEST IS 'BEST' HERE

When you see "Maisie Gets Her Man," starring Ann Sheridan, you'll see Willie Best (shown with the star) at his best. Best is Hollywood's successful replacement for Stepin Fetchit, first of the movie greats.

Daily World
Atlanta. Ga.

'Typed' Offerings Disgusting To Him

SAN FRANCISCO—(ANP)—Voicing his disgust with the traditional screen version of the Negro as a "plantation hallelujah shouter", Paul Robeson, famous baritone, declared this week he would reject future offers from Hollywood movie moguls until they discovered a more acceptable way to portray Negroes and Negro life.

Robeson said he was particularly disturbed since his recent return to the film capital to play a sharecropper sequence in "The Tales of Manhattan." (The noted singer has been severely criticized for appearing in what has been termed an "Uncle Tom" role. His statements are the first indication that he was aware of the protests.)

The picture deals with a dress coat and the road it travels through the hands of several wearers. Finally the coat, stuffed with money, is dropped from an airplane and falls into a destitute Negro community. There the money is divided among the populace by a minister (Robeson) who is singing of better days to come.

"I thought I could change the picture as we went along," Robeson explained. "And I made some headway. But in the end it turned out to be the same old thing—the Negro solving his problem by singing his way to glory.

"This is very offensive to my people. It makes the Negro childlike and innocent and is the old plantation tradition."

Robeson Quits Hollywood; Voices Disgust

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"This is very offensive to my people. It makes the Negro childlike and innocent and is the old plantation tradition."

Robert White and Mrs. N. C White motored to Magnolia Springs to be at the bedside of Mrs. Charellite Ford, who is very ill.

Robert White, reporter

Amsterdam Star-News
New York, N. Y.

Former Washington School Boy Winning His Fight for Movie World Stardom

ANDERSON GIVEN NEW FILM ROLE

Hattie McDaniels Also In 'In This in Our Life'

By JULIUS J. ADAMS

Hattie McDaniels, Academy Award winning picture star, is going to have powerful competition next week when she comes to Harlem, via the Warner's Brothers' four-star hit film, "In This Our Life," at the RKO Regent Theatre opening Friday, June 26.

Already being hailed as an established featured player, well on his way to stardom, is Ernest Anderson, who has an important role in the picture, which includes such stars, besides Miss McDaniels, as Bette Davis, George Brent, Olivia DeHavilland and Dennis Morgan.

Anderson, whose real name is Parry Clay, was born in Washington, D. C., and was educated in the public schools there. After his graduation from Francis Junior High School and Armstrong High, he went to Northwestern University, Evanston, Ill., where he was graduated from the school of drama and speech.

Makes Record in School

In high school and in college, Clay grabbed off many firsts. He won the colonelcy of cadets in his junior year in high school, and during his first year in college he walked off with the coveted medal awarded annually to the student with the most outstanding acting ability and the best speaking voice.

Anderson was a popular figure around Washington, where he appeared in leading roles in several dramatic productions under the sponsorship of the public schools and civic organizations. His most notable performance as an amateur was in the "Red Robe," which was presented at Armstrong High School auditorium in 1931.

Five years ago young Mr. Anderson struck out for Hollywood and fame. The customary reverses usually suffered by the fortune-hunter in the world-famous picture colony met him at every turn. The irony of the situation was that the very things that open doors for most actors were the things that stood in Anderson's way.

Speech Is Epochal

Parts for Negroes other than those of servants, using dialect and singing spirituals, just didn't exist. And the idea of any lines that catalogued the Negro as anything but a menial, unlettered and uncultured were out of the question. That is why Clay's part and big speech in "In This Our Life" is epochal and is exciting so much attention. Listen to him:

"A white boy can take most any kind of job and improve himself . . . maybe he can get to be a clerk or a manager. But a colored boy can't do that. He's got to figure out something that no one can take away from him. He's got to work harder, but I believe

Pretty soon people like Bette Davis, James Cagney, Dennis Morgan and Olivia DeHavilland became Ernest Anderson fans.

It took time for their enthusiasm to mean something. Bette Davis reading a script of her picture, "In This Our Life," came across a part that seemed made to order for Anderson. She arranged an interview with Director John Huston, who tested the service boy and hired him on the spot.

Thus another Negro has gained a place in the moving picture skies. More than that it appears the bigwigs of the industry have decided to take advantage of the vast reservoir of talent found among Negroes and to cast them in roles other than those which show them as inferiors. At long last the films are becoming democratic and are seeking to portray our American life as it should be and not as some bigots would like it to be.

he's bound to get what he wants." This is revolutionary in the affairs of American movie history.

When Anderson began touring the studios looking for work he had a tough time. In the first place his speech was against him. His fine, mellifluous voice, bearing no trace of accent of any kind was too much for the casting director. Another thing, Anderson was quiet, cultured and courteous, characteristics that could hardly be woven into a low comedy which Negroes in pictures have always been expected to portray.

Actors Must Eat, Too

Finding he couldn't get a spot in pictures, Anderson did the next best things. He went to work in Warner Brothers' Studio in the service department and was assigned to work on stages with the companies.

"I made up my mind," he said, "that there was going to be one actor who wasn't going hungry. Besides, I got a chance to work with movie actors, to study them and to learn about pictures at first hand, even if I had to wear a uniform."

Luck finally came to Anderson. He had been getting occasional radio jobs and for a short time he had his own show over Mutual Broadcasting System, called "Tapestry in Bronze," in which he read poetry softly to a melodic musical background.

Anderson wasn't coy about his accomplishment, however, and it really paid off. He used to make all the stars he served listen to recordings of his radio work.

Peoples Voice
New York, N. Y.

THE GREAT ADVANCE made in the production of motion pictures with all-colored casts is demonstrated in *Take My Life* which will premiere at the Apollo theatre during the week beginning Friday, July 3. *Take My Life* was produced by Million Dollar Productions who have several other all-colored hits to their credit. It tells the story of shiftless youngsters whose lives are changed by a series of tragedies. Monte Hawley, Jeni LaGon and Freddie Jackson play the leading roles.

Daily World
Atlanta, Ga.

Liberal Film Cut In Fla. Theatre

WEST PALM BEACH, Fla.—When "In This Our Life," the popular moving picture starring Bette Davis and Roland Colman, reached the southern exhibitors, catering to the whims of southern theatre-goers, cut those portions of the film which were most popular with colored audiences and which had been shown throughout the north.

Ernest Anderson, a young Negro actor from Washington had an excellent part in the play as a struggling youth seeking to become a lawyer. When Bette Davis, playing the part of a headstrong, undisciplined girl, killed a woman through reckless driving while intoxicated, she shifted the blame to the young Negro whose mother worked for her family and to whom she had loaned the car.

In the regular version of the play, her lawyer and brother-in-law took her to the police station to visit the prisoner when she accused vehemently and told that no one would believe a Negro's story against that of a white woman. It was a poignant scene, one which burned into the consciousness of theatre-goers but the south could not take it and cut it out.

71 - 1942
Pittsburgh Courier
Pittsburgh, Pa.

20th Century-Fox Plans Cavalcade Of Race Immortals

OCT 10 1942 OCT 10 1942

By BILLY ROWE
Theatrical Editor

HOLLYWOOD, Calif., Oct. 8—The unmatched contribution of the race to the world of the theatre and the culture of America is the theme 20th Century-Fox has chosen for its first major picture dealing with the Negroes in this country.

In answer to the call of some 15 million citizens of the various cities, towns and country of America, the gigantic studio is set to make its first move, one that will undoubtedly strike a new and important note in this fast growing world of make-believe.

WOULD TOUCH MANY PHASES

To be built around the immortal musical talent of the greatest artists to ever bow before the footlights with natural hued complexion, the production is to be one of the most important of Fox's new season's schedule. Being specially prepared by Hy Kraft whose background is deeply rooted in the progress of the race, the production would cover every important phase of the Negro in the world of incandescent glare.

Starting at the beginning when the only way the group could step upon the stage was to become a part of some minstrel show, the piece will touch on the theatrical life of many great men and women of the stage. In between that era and the present one of Ethel Waters, Paul Robeson, Bill Robinson and Marian Anderson, it will depict the contribution of "Black Patti," Ira Aldridge, Bert Williams, Williams and Walker, the Whiteman Sisters, Charles Gilpin and many of the superb artists who pioneered the field. It will touch the modernization that has come to Josephine Baker, Lena Horne, Eddie "Rochester" Anderson, Noble Sissle, Tim Moore, Hattie McDaniel, Ben Carter, Louise Beavers, Rex Ingram, Clarence Muse, Frank Wilson, Buck and Bubbles, Leigh Whipper, Dooley Wilson, Mantan Moreland, Ernest Whiteman, Canada Lee, Nicodemus and all the others who have walked into a far greater field because of the fight with talent those stars made generations ago that have become important enough to be set to the screen today by one of the major studios here.

FLOURNOY MILLER COMING

Having already reached the serious stage about its most democratic production, the Fox executives have called in Flournoy Miller from New York to lend his great research ability and knowledge of the Negro theatre, past and present, to the writers and directors of the film. Miller, who is expected to arrive this week, will be invited to write several situations and may play himself as he is one of the few greats of another decade in the theatre still holding forth.

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Although the cast of the picture will be one of the largest in the history of the industry, no names for designated roles have been selected at present. However, it is believed that most of the big names in the world of colored theatricals will be invited to play parts best suited to their talent. The starring cast may read like this: Marian Anderson, Paul Robeson, Ethel Waters, Bill Robinson and W. C. Handy with so many important featured player the cast of characters will not be able to list them all.

From our stand here it looks very good, but future action on the part of Fox will be the proof of the pudding.

Peoples Voice
New York, N. Y.

Corny Direction Aids 'Tom' in Protest Film; Robeson-Waters Don't Have Much to Work With

OCT 3 - 1942 OCT 3 - 1942

No doubt sepia movie-goers will be viewing *Tales of Manhattan* now at the Radio City Music Hall with a chip on their shoulders. A flood of adverse publicity in the Negro press preceded the New York release of the film. Squawks have been made on the final sequence in the picture, which depicts Paul Robeson and Ethel Waters as poor tenant farmers of the South who fall heirs to a coat with over $40,000 in the pockets. Eddie (Rochester) Anderson is seen as a southern preacher who divides the money among his flock.

The story of the film resolves around this formal evening coat which is passed along to a succession of owners in different walks of life. It makes for good and entertaining motion picture fare and includes in its cast of stars Charles Boyer as a matinee idol who is shot while carrying on an affair with a married woman; Rita Hayworth, Henry Fonda as the usual slightly baffled suitor; Ginger Rogers as a coquettish prospective bride who finds Caesar Romero prefers blondes; Charles Laughton as an impoverished composer who gets his big chance only to have the ill-fated coat burst at the seams while he's conducting before a brilliant first-night audience; Edward G. Robinson as a college man who has turned into a bum but finds a new life when he wears the coat to a college reunion. From there it passes on to a thief and from him into the hands of Paul Robeson and Ethel Waters.

The sequences in which these stars appear should constitute a simple, effective ending to an entertaining film. Ethel Waters appears in the same type of role she did in *Cabin the Sky* and *Mamba's Daughters*, the role of a kindly, religious woman with a heart of gold. Paul Robeson, who is always at his best in a robust, swaggering type of character, seems a bit lost in the part of the tenant farmer.

OCT 3 - 1942

Eddie Anderson, in spite of his preacher get-up, is still "Rochester." The dialect is of the minstrel show variety and absolutely out of key with the tone of the scene. There are Negroes in the deep South of the type portrayed in the film—simple, poor people who ask for little in life but a meager living out of their farms. When the characters ask the preacher for shoes, a barrel of flour, money for food, it is neither far-fetched nor ridiculous, but the dialect and the overdrawing of the types makes it so.

Handled with feeling and understanding on the part of the director, the results might have been different.

OCT 3 - 1942

Any man who did what Robeson did in Kansas City not so long ago—demand recognition of equal rights—surely could step out of a role he knew would bring public censure. If he had walked out of the film when he found what the circumstances were, it would have been as effective an act of protest as could have been made. A man who plays Othello with the supreme talent he proved was his is big enough and influential enough to make his every action keenly felt in theatre circles.

OCT 3 - 1942

All motion picture actors are aware of the stand Walter White has been taking. If our biggest stars aren't going to back him up, we can't expect the lesser ones to go out on a limb.

OCT 3 - 1942

Even so, I believe Mr. Robeson realizes his mistake and in announcing that he will take no more Hollywood roles until a change of casting policy has been made, he certainly should be given every benefit of the doubt.

—NELL DODSON

Pittsburgh Courier
Pittsburgh, Pa.

ROBESON MAY COME BACK TO MOVIES

OCT 10 1942

Is Willing to Play Role of Crispus Attucks, Great American Patriot

OCT 10 1942

HOLLYWOOD, Oct. 8—In a signed letter to Earl Dancer, Paul Robeson, the celebrated actor and singer of folk songs, took a new stand on this fabulous city of make-believe. Widely quoted as through with Hollywood in both the white and colored press, Robeson expresses a willingness to come around for a new deal.

Approached by Dancer as to whether he would be willing to bring to life the great American patriot, Crispus Attucks, who was the first American to die for freedom when this country was new. Including a rough script draft with his letter to Robeson, Dancer received the following answer:

"I have read the early draft of Crispus Attucks. It is really magnificent in idea and I would do much to play in such a film. I would fit it in easily during the fall season. It would be great."

The internationally-famous artist went further in his praise of the contemplated Warner Brothers production and felt that there would be no hitches whatsoever. Said he: "I'm sure we could get together on a fee, as for such a great thing my services would be at a minimum."

OCT 10 1942

With such good faith on the part of Robeson expressed in black and white, further plans for the screen version of this great historic American are being set and a definite date of production is expected this year.

Chicago Defender
Chicago, Illinois

Newsreel Of The Negro In Army Camps Out Soon

OCT 17 1942

OCT 17 1942

By LAWRENCE F. LaMAR

HOLLYWOOD—The Negro effort in this World War II is destined to be recorded for all posterity according to plans outlined here this week by Ted Toddy, president of the Toddy Pictures company. The plans call for the making of scores of newsreels made of the actual participation of Negroes in the many phases of the gigantic effort in various sections of the nation.

Toddy stated, he would have the cooperation of the war department in making these important documental films. The newsreel unit headed by the Toddy company technical crew will travel to every nook and cranny of the country in an effort to uncover hidden and unpublished roles being played by Negroes in the war effort.

OCT 17 1942

Under the caption "Colored Champion in Sports and Colored Americans on Parade," the newsreels comeramen will visit the various soldier and sailor camps to get authentic shots. The "Negro Newsreel of Victory," will go down in history as one of the most effective means of enlightening the public today and posterity of the major and minor roles played by the Negro during these perilous times.

Chicago Defender
Chicago, Illinois

Jo Baker Near Death In Foreign Hospital

OCT 17 1942

OCT. 17 1942 Chicago Defender
Chicago, Illinois

LISBON—Miss Josephine Baker, internationally famous actress and the toast of Europe just a few years ago, is reported near death at the Casablanca hospital here, a victim of tuberculosis. The news was first published in the newspaper Diario Popular. Josephine Baker is not unknown here but the star herself cares little for that fact. It was here back in 1940 that her performance in an all-star show was given the works—a poor reception. And it was in this same place that Miss Baker left the theatre with the memorable remark: "Gee, it's terrible to grow old."

OCT 17 1942

News of Miss Baker's whereabouts came as a complete surprise to her many friends here and in France as little had been heard of her since the war began. She was reported to be sought after by Nazi officials for appearances in occupied France to entertain disgruntled captives. However, this seemed to be merely a rumor as there was never any record of her appearing publicly since Hitler moved in to take over.

PAUL ROBESON AND HOLLYWOOD

OCT 10 1942

Paul Robeson has called upon Negroes for a nation-wide boycott of the films. He has found Hollywood in the main, fascist-minded. He has found it one of the foremost builders of a stereotyped "hat-in-hand," "me-to-boss" Negro, a vicious caricature of the real Negro who in blood and sweat and tears, with love, loyalty and devotion, with courage, strength and creative ability has contributed so largely to the building of this great country. Hollywood wants none of that Negro because the portrayal of such an American would contribute to the unity of the nation. Hollywood, and we speak of its big producers, does not want this kind of unity —it does not fit into the plans of the great industrialists for whom their films speak.

OCT 10 1942

There is nothing essentially new in this discovery. Who does not remember "Birth of a Nation" in which Negroes were so savagely lampooned, their history grossly distorted, their life's aim and ambitions misrepresented and they themselves dehumanized. This was bad indeed. Who has forgotten its later counterpart "Gone With the Wind," that savage attack upon Negroes and American history. This is the traditional Hollywood Negro, the Negro who is not "yet ready" for full equality of opportunity in industry and the armed forces. So long as this picture of Negro America is allowed to reach the millions of film patrons just so long will a democratic America be held back.

Today when Negro America is such an important part of national unity such an approach to the presentation of Negro life on the screen is pure, unadulterated Hitlerism. It is un-American and subversive. It is treasonable. All of anti-fascist white America must take up this attack upon national unity. It is an attack upon labor, upon the Jewish people, Catholics, the farmers, all who are a part of what we know as national unity.

Letters, telegrams, post cards should be sent to the leaders of movie industry in protest of this infiltration of fascist propaganda into war time American life. Delegations should go to movie houses protesting the industry's attitude. Every anti-Negro film should have a picket line thrown in front of the house. America must fight the industry that so savagely fights for Hitler here in our country.

Metro-Goldwyn-Mayer is soon to release "Man on America's Conscience," a lie and a libel on the life of Thaddeus Stevens, one of the greatest of Americans and a deathless friend of Frederick Douglass and of Negro freedom and equality. It is the next edition in this infamous trilogy of which "Birth of a Nation" and "Gone With the Wind" were the two preceding slanders. This production must create a national scandal.

OCT 10 1942

Paul Robeson is right again. The fight to clear the false ideologists out of the school, the press, the theatre and film has got to get started in a real way. Let's go, America!

Daily World
Atlanta, Ga.

Film Debut at 109

OCT 9 - 1942

PARALEE PRISCILLA GRAY.

OCT 9 - 1942

Hollywood, Cal., Oct. 8 (Special).—Paralee Priscilla Gray, 109 years old, never had seen a motion picture, but she was cast in a church scene of the movie version of "Cabin in the Sky," now in production here. The aged actress was born a slave on the plantation of Sen. Samuel Poynter in Tennessee. She served there as a slave until Lincoln set her free. The money she's making in the movies is going to buy her a railroad ticket back to her old home state.

71-1942
Afro-American
Baltimore, Md.

Comic and Menial Acts Counted Out

NEW YORK—Negotiations are expected to continue concerning assigning to colored roles in motion pictures more in keeping with their status and contribution to American life and culture, the NAACP said this week.

Strong impetus to the drive to do away with the comic and menial roles which colored have heretofore played in films was given at a luncheon at the 20th Century-Fox studios in Hollywood recently where Walter White, NAACP executive secretary, and Wendell L. Willkie were guests of honor. Hosts were Walter Wanger and Colonel Darryl F. Zanuck of 20th Century-Fox.

70 Executives Present

Before 70 top executives of the screen world Mr. White spoke for a "better break" for colored in "this important medium for molding public sentiment." The NAACP secretary said that he did not expect colored to be treated always as heroes, because like other people, the colored American is not always heroic. The luncheon climaxed a series of conferences between Mr. White and film executives.

"Restriction of colored to roles with rolling eyes, chattering teeth, always scared of ghosts, or to portrayals of none-too-bright servants," Mr. White said, "perpetuates a stereotype which is doing infinite harm. And showing him always as a mentally inferior creature, lacking in ambition, is one of the reasons for the denial of opportunity and for the low morale not only of colored persons but of colored peoples throughout the world as it constantly holds the colored man up to ridicule and disparagement."

The Daily Worker
New York, N. Y.

Hollywood 'Negro' Disgrace to Race--Publisher Flays Slander

By Saul Halpert
(Special to The Worker)

HOLLYWOOD, Aug. 15.—Protest to the Hollywood film industry for continually picturing the Negro people as ignorant, clowning buffoons and "Uncle Toms" was registered here in the Los Angeles Negro community through an editorial campaign by the L. A. Sentinel.

For the past few months, Leon Washington, Sentinel publisher, has been conducting a campaign against the "Hollywood Negro" which he charges is a false characterization, both insulting to the Negro people and harmful to the war effort.

"Since the war," Washington stated, "many propaganda pictures have been made in Hollywood for the purpose of enlightening the American people of Fascist tactics, and to encourage an all-out effort to win the war.

"Hollywood could contribute much to Negro morale and to the progress of the war effort by campaign by sabotaging its Uncle Tom, Aunt Dinah, buck dancing and crap shooting scenes."

CHARGES BIAS

The Sentinel publisher charged that "in every war picture shown Negro soldiers are conveniently left out, in spite of the fact that Negroes are contributing their bit on every United Nations battle front."

Washington made the pointed comment, "As a matter of fact Hollywood is being guarded by Black Americans whose loyalty has never been questioned."

International reactions of subject peoples and colonial nations throughout the world and their judgement of the United Nations cause on the basis of America's treatment of the Negro people, was pointed out to Hollywood as an additional responsibility for giving an honest picture of the Negroes on the screen.

"We cannot help but believe that if Hollywood would depict the Negro fully integrated into American democratic life as he should be, it would have a tremendously vitalizing effect upon the morale of the dark subjects of United Nations in the Pacific and the multi-race population of South America," Washington said.

He warned that these peoples "look with dubious eyes upon the protestations of the Democratic nations that they are their saviour and not the Japanese war lords, as Hollywood has strongly imprinted upon their minds what they think about dark Americans."

HITS 'UNCLE JONES'

Washington also blasted a few Negro actors who objected to his campaign because they feared losing their jobs in Hollywood. It would be better to have no Negro pictures at all, Washington said, than to continue producing the type of film which the Negro people are ridiculed.

"Protests have been lodged with Hollywood before," the Sentinel pointed out, "such as by that great international personality and talented genius Paul Robeson when he refused to make pictures he felt were degrading. Local interested individuals have made protests, but in the end to no avail.

"Hollywood's answers to these isolated attacks was to give employment to a large number of Negroes then, as now, in some Uncle Tom picture such as 'Hearts in Dixie,' 'Green Pastures,' and 'Hallelujah,' so that the employed Negroes would use pressure to hush up the militant individuals."

During the recent convention of the National Association for the Advancement of Colored People, held here in Los Angeles, Walter White, executive secretary of the organization, spoke at a luncheon of Hollywood notables and protested the type of treatment accorded Negroes on the screen.

The Sentinel pointed uot, however, that "with all due respect to Mr. White and his method of attack via the luncheon table," mass izations and labor unions was necessary in order successfully to bring about a change in the characterization of the "Hollywood Negro."

"We intend to see this fight through to its logical conclusion," Washington promised. "We can, we will, we must, wipe out this dark inferiority complex of Hollywood in the interest of national unity and world harmony."

Journal and Guide
Norfolk, Virginia

Ex-Slave, 109, Signs For Film

HOLLYWOOD, Cal., (ANP)—Although it may sound like a Hollywood script writers imagination gone haywire, Miss Paralee Priscilla Gray, 109 year old, ex slave who has never seen a motion picture, has been cast for a role in the cinema version of "Cabin In The Sky" now under production.

Miss Gray will appear in a church scene of the smash stage hit along with such established artists as Duke Ellington, "Rochester," and Ethel Waters.

The aged actress was born a slave on the plantation of Gen. Samuel Poynter in Tennessee, and remained there until Lincoln's Proclamation made her free.

Miss Gray said the money she will earn in the movie will be used for transportation to her home state.

Ratoff Hires Pianist—But Good—Then Learns She's Famed Singer

Courier-Journal AUG 18 1942 Louisville, Ky.

Hazel Warbles Despite Director

By FRED OTHMAN.

Hollywood, Aug. 17.—How Hazel Scott, the celebrated Negro soprano, happens to be singing in the movies is enough to make Producer-Director Gregory Ratoff blush.

Ratoff, with the stove-visored cap, the white-spotted scarf, the silver-headed cane and the accent straight from the Volga, put into the works a few weeks back a musical movie called "Something to Shout About." It was to feature Don Ameche, Janet Blair, Billy Gaxton, Jack Oakie, and as many vaudeville and night club personalities as Ratoff could round up. He went to New York for talent.

Even Got Acrobats.

He hired the dogs that lay bricks. He got some acrobats. He retained some famous dancers. He persuaded Cole Porter to write the music—and wherever he went people urged him to see Hazel Scott. They said she'd make his picture. From now on we quote the mighty Gregory and we only regret that this typewriter has no Russian accent:

"I went to this cafe society place," Ratoff said, "and there was this Hazel Scott playing the piano. Fine she played it. Elegant. Splendid. I make a deal to bring her to Hollywood. I bring her.

"I fix the script so she can play the piano. She does same. Nice soft music, then it gets boogie-wooglie. I am paying her a fortune, but the music, it is worth it. So we shoot the scenes. We screen the rushes.

"What happens? Everybody gives me the devil. Everybody.

GREGORY RATOFF
He has his troubles.

What do I mean? That's what they ask. Why is Hazel Scott playing the piano? Why is she not singing?

"I say she does not know how to sing. They sneer. I talk to this Hazel Scott. I ask her can she sing? She says she can. I say why was she not singing in New York? She says she has laryngit—she is hoarse. That is why she does not sing in New York.

"I ask her why does not she tell me she sings? She says I do not ask her. I g-r-r-r-r-ind my teeth."

That's how it is. Hazel Scott sings in G. Ratoff's movie, despite G. Ratoff.

AUG 18 1942

Was Comedian.

Gregory, who used to be one of the funniest comedians in the movies and who turned into one of its top-flight directors, went on to tell about another famous member of his cast, Gaxton:

"This Gaxton," Ratoff continued, "he plays in nothing but hit shows on Broadway. For fifteen years only hits. He makes $2,500 a week. He is rich. He has a beautiful home. He has a wife who loves him. He has got everything, but he is unhappy. He wants to get in the movies. For fifteen years he wants to get in the movies.

"The movies will not have him. They say this Gaxton, phooie. He has got wrinkles. No good for the picture screen. I say I do not care whether Gaxton has got wrinkles. Is he funny? Certainly he is funny. I hire him."

Started Ameche Career.

The debonair Gaxton, who is not nearly so wrinkled as you might imagine, confirmed the Ratoff story. There also was the smiling Ameche, between scenes, who recalled that Ratoff had directed his first picture.

"It is 1936," said Ratoff. "I am acting in a movie with whiskers. So I act for a while and then I go down the street and direct this Ameche. It is a picture called 'Sins of Man.' I am the only director with whiskers. And grease paint. I finish my directing job. I finish my acting job.

"I shave off my whiskers. The studio calls me for retakes. I nearly die. That Zanuck, he kills me. Always joking."

This could have gone on indefinitely, but Ratoff's assistant called for him to start directing his actors. He started—with a flourish. We disappeared, before we started talking Russian, too.

Afro-American
Baltimore, Md.

"Cabin in the Sky" Hits Production Lot at M-G-M

SEP 12 1942 SEP 12 1942

HOLLYWOOD (ANP) — After nearly as lengthy a time for preparation as Selznick's "Gone with the Wind," "Cabin in the Sky" is all ready for the cameras to roll. In fact, records of songs have already been in process for over a week, and rehearsals for the many Dunham-style dance routines have been going on strenuously for some time.

Heading the list of top-flight names in the production is that of Ethel Waters. Miss Waters, who was one of the stars of the stage hit when it ran a full year in New York, repeats her starring role for the screen. She will sing the title song, "Cabin in the Sky," and the hit tune, "Taking a Chance on Love," in the screen version of the musical play.

Ellington Featured Band

Duke Ellington and his famous band have also been signed. Ellington, noted pianist and composer of "Mood Indigo" and many other outstanding orchestrations, will play and lead his band in his own musical specialties.

Lena Horne, sensational singer recently signed to an M-G-M contract, will be prominently featured. Miss Horne rceived deserved raves for her vocal rendition in "Panama Hattie" and will have further opportunity to increase her following in "Cabin in the Sky."

SEP 12 1942

Armstrong in Musical

Louis Armstrong also has a top role in the new musical. Armstrong, of course, is one of the nation's greatest trumpeters and noted orchestra leader. He portrays Gabriel, who "blows his horn."

In addition to the top stars already mentioned, there is the popular comedian, Eddie (Rochester) Anderson, who will portray Little Joe, and the noted actor, Rex Ingram, who wins the role of the Devil's Head Man. Ingram created the same role in the stage play and won acclaim for his performance in "Green Pastures." He is assigned to tempt Little Joe, straying from the "straight and narrow," in comedy sequences of the film.

Dance Teams Signed

Two top singing and dancing teams have also been signed for spots in the elaborate musical. They are Moke and Poke, and Buck and Bubbles.

"Cabin in the Sky" is a fanciful story of a scapegrace husband who is given another chance on earth by "De Lawd," at the behest of his wife. Save for one brief fling, the husband reforms and both he and his wife win heavenly berths.

SEP 12 1942

"Cabin in the Sky"

The film will be brought to the screen by Arthur Freed, with Vincento Minelli, noted musical and dance maestro, directing. "Cabin in the Sky" is Minelli's initial screen venture.

71-1942
Journal and Guide
Norfolk, Virginia

Ben Carter Plays Dorie Miller Role In "Crash Dive"

SEP 26 1942

Has One Skirmish With Jim Crow In Exclusive Newport

SEP 26 1942

HOLLYWOOD, Cal.—(ANP)—Highlighted by many unusual and eventful experiences with only one unpleasant skirmish with jim crow, Ben Carter, famous Fox contract feature player, returned from three locations in the New York area and is busy at work on the home lot completing his current picture, "Crash Dive." Directed by Archie Mayo, this story of American submarine warfare stars Tyrone Power with Anne Baxter opposite, plus Dana Anderson, James Gleason, Charles Grapewin and Carter, the only colored member of the cast.

Carter portrays the character of "Oliver," an officer's mess attendant. he part was intended at first for a Swedish comedian, but was rewritten to fit Carter's type of portrayal. Although his scenes are mostly through the lighter vein, he has to portray a number of sequences where tragedy and death stalk over the shell-swept seas.

SEP 26 1942

Apparently inspired by the first colored hero of the present World war, the writer has Carter almost duplicate the fearless machine-gun manning by Dorie Miller. Swimming through surf coated with blazinfi oil was one of the tough realistic assignments he had to fill in battle scenes.

DISCRIMINATION

The occasion where jim-crow attempted to bob up and was as quickly squashed was in stylish Newport, R. I. Met at the airport in New York, where he had flown from here, by studio officials, he joined the 49 other players, officials an dtechnicians already there, and they went by train to New London, Conn. The room assigned Carter at the Mohican Hotel, the largest and finest in town, was satisfactory.

But later at Nowport, in exclusive Bayview, his room was small, shabby, and obviously one for hotel employes. The colored star took one look, then complained to Bonnie Carr, an assistant director.

SEP 26 1942

Indignantly this official told the hotel manager, "Mr. Carter is one of the most important actors in our company. Either give him a better room or cancel all 50 for the rest of us." Without further ado he was moved to one of the largest and best furnished rooms in the place.

Black Tails and White Lies

"New Republic" OCT 12 1942 New York, N.Y.

BEHIND the romantic distortion of Negro life in "Tales of Manhattan" is a discrimination as old as Hollywood. The Negro life is the last section of a six-part Cinderella story which traces the life of an evening coat. At the end, while being worn by a gangster, the coat is accidentally dropped from an airplane, and picked up by two Negro sharecroppers. The coat has the gangster's fifty thousand dollars in it; the two distribute it among the poor Negroes of their village.

OCT 12 1942

This episode superficially seems harmless enough. Its Negroes are gentle, persevering, comical people, who love to sing religious songs in glee-club formation. The atmosphere, costuming and intent, as in all Negro movies, is quaint and charming. Of course, the Negroes are *segregated*. There are no white people in the whole scene, just as there are no white people anywhere that the Negro plays a leading role. If the movies want to give a Negro front billing, it has to be an all-Negro picture or nothing. The segregation in "Tales of Manhattan" is complete. The village they live in is in deep wilderness, not a white man in sight. After segregating them, the movie shows the Negro his place in the social scale. In the earlier parts of the picture the white people are lawyers, directors, actors and composers. The Negroes are either sharecroppers or nothing. Elsewhere in movieland they may be servants, comical fellows or members of the Hall Johnson choir. However, once the Negro recognizes his place in movies, he is treated with a great love. The roles he is given to play are always likable. We take everything away from them, stick them off by themselves or make men-servants of them, and then are terribly fond of them. In "Tales of Manhattan" we drop fifty thousand dollars to them.

OCT 12 1942

In the same picture with this episode are five others having to do with white people, and it is really not much fairer to them. To start with, Charles Boyer gets shot at for playing around with another man's wife. You think he's dead, but since he is wearing a lucky tailcoat, he isn't. Among the failings of this scene are unoriginality, a hoked-up quality about the people, and too much talk to get through. Mr. Boyer of course brings out that incredible vein on his forehead, and Rita Hayworth shows herself. The next scene is worse, since it doesn't even have the movement of a bullet. Henry Fonda and Ginger Rogers here spend the longest half-hour in their picture life. As everyone must now know, Charles Laughton bursts the coat at the shoulders while conducting the next sketch at Carnegie Hall. His audience in the movie, unlike the audience I was in, laughs itself dizzy over this, while Laughton sits down on the podium to cry. The picture audience then apologizes to him by taking off their own coats, and Mr. Laughton proceeds—an inspired player even here, with his mobile face, which, some people only now are finding overacts. I also like his wife, Elsa Lancaster. Following this, Ed. G. Robinson, an alcoholic tramp, wears the coat to a college reunion and is given a helping hand by his former college mates (all leaders in the industrial world), a chance to become once again a respected member of society. This scene carries the most obnoxious load of pseudo-Christian teaching since "Mrs. Miniver," a picture MGM made this year.

OCT 12 1942

Without considering esthetics, this is six of the ten worst pictures of the week.

MANNY FARBER

Pittsburgh Courier
Pittsburgh, PA.

Hazel Scott Struck A Rhythmic Jack-Pot In Hollywood; Expected Back For More Picture Emoting

NOV 7 - 1942

By BILLY ROWE
(Theatrical Editor)

HOLLYWOOD, Calif., Nov. 5—Hazel Scott, the darling of New York, who was persuaded to come out here for a picture not so many weeks ago, left an impression on the movie colony that has been equalled by few members of her profession. Brought out here by Gregory Ratoff at great expense to Columbia Studios, the sweetheart of Cafe Society Uptown was given a prominent role in "Something to Shout About." With nothing but talented efforts on her part she is being discussed as the first girl to hit this town in years who is really somebody to shout about.

The new flicker which is scheduled for a Christmas Eve release is crowded with several luminaries under contract to Columbia. Foremost among them are Jack Oakie, Don Ameche and Janet Blair.-For her part in the make believer, Miss Scott will swing the classics in her famous boogie-woogie style and sing in her very heart touching and convincing manner.

Her first time in a major picture the youthful lady whose magic piano fingers is the toast of Manhattan any night after ten, has another city bowing at her shrine. A great new personality in the words of Hollywood, Miss Scott is in great demand here and as soon as eastern commitments will allow she will be called back for more picture work.

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During her stay here she made but one public appearance, but it was one that hit the social bullseye. A party given in her honor by Ratoff at the Beverly Hills Hotel and attended by the stars and featured players of "Something to Shout About," and many others, caught the fancy of the high moguls of the town. In rare form the 22-year-old artist treated stay-uplaters to a display of piano magic which the town is still talking about. She played for two solid hours, swinging Brahms and Mozart along with boogiewoogie as if she had written them. Damon Runyon stood leaning over the piano for an hour, too fascinated by Hazel's lightning fingers to leave.

Through those channels and her great success in New York, Hazel Scott came, saw and conquered the "fool 'em" city with a talent that is surpassed by no woman in the theater today. She is an outstanding artist of verve and dash with an aboriginal quality that is eye catching and ear soothing.

Peoples Voice
New York, N. Y.

Fletcher Henderson at Apollo; All-Negro Newsreel on Screen

NOV 7 - 1942

Fletcher Henderson, world famous arranger and pianist brings his orchestra and revue to the stage of the popular 125th Street Apollo theatre for a week's engagement beginning Friday. The Henderson sextette, the little band within the big band is one of the features of the aggregation.

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Jackie Mabley, comedienne, singer, dancer, mistress of ceremonies and old Apollo favorite, will head the large and talented supporting cast. John (Spider Bruce) Mason and Johnny Vigal who have been absent from Harlem for the past eight months will provide two very funny comedy scenes for which they are famous.

Three acts all new to Harlem will constitute the revue cast. They are the Four Gingersnaps, new harmony girl quartette; Slim and Sweets, novelty boy and girl dance team from Detroit; Clarence Ellis, eccentric dancer who works with electric light on his feet.

NOV 7 - 1942

Of especial interest is the new all-colored Newsreel which will be shown on the screen, in addition to the regular screen attraction. Marion Anderson's christening of the new ship *Booker T. Washington*, the Colored WAACs, Satchel Paige's latest pitching and many other interesting events will be included in next week's new ALL-COLORED NEWSREEL.

Afro-American
Baltimore, Maryland

JOE BAKER, THOUGH DYING, SHOWN IN ALL HER GLORY

NOV 7 - 1942

By LYDIA T. BROWN

BOSTON.—As tragedy, heartbreak and illness cloud her life, and unconfirmed reports of her death while waiting for Clipper passage from Lisbon circulate in New York, Josephine Baker, once the toast of two continents, still lives.

Many Bostonians, who laughed at her antics as an unknown in "Shuffle Along," more than a decade ago, saw her original dance films shown here last week at the Fine Arts Theatre as part of the Dance Film Festival.

NOV 7 - 1942

La Baker, who charmed blase Paris back in 1928 with a bunch of bananas "a la decoration," took the show with her "La Conga," and the novelty, "Joie de Vive."

71-1942

Peoples Voice
New York, N. Y.
Dec. 12 1942

Out of Africa Comes Hope for Negroes in Film Productions

By LLEWELLYN RANSOM

While Allied bombers, tanks and troops swarm across Morocco, Algeria and into Tunisia at the heels of panic-stricken Rommel, and Africa makes hourly news, Negro people are asking what will all this mean to the darker races.

Last week PV learned exclusively of an indirect yet no less significant answer to this question from M. Jacque de Shelly, born on the Oasis of Tozeur in the south of Tunisia, raised in near-by Gafsa and in far-north Tunis; director of a large business between his father's date plantation in Africa and Paris and lately producer of movies for an Arab world of 4,500,000 people.

De SHELLY

AMAZING POSSIBILITIES

Speaking of the eminent possibilities of Arabian productions, *Le Figaro*, leading Paris newspaper, reviewing De Shelly's Paris production, *El Thaouba*, meaning "Remorse," says:

"When one considers the fact that the oriental world counts 450,000,000 people, one is amazed in visioning the possibilities of the Arabian-speaking movies. For as perfect and as documental as they may be, the international pictures, European as well as American, which try to express the life and personalities of the Orient, cannot really interest the oriental people.

"Those films might offer to that public a little bit of the costumes and scenery of the Orient but actually nothing of their real psychology and music, and for this reason one must be of oriental culture to understand and to put them into pictures."

NEGROES IN ARAB ROLES

"As I planned to film Arabian life I thought I could use American Negro actors and my interest has increased with my contacts here. In Paris I saw a few who were perfect types. In these pictures there is a large place for colored people, and naturally they would be playing their best. North Africans and Arabians resent productions presenting Negroes "Uncle-Tomming" and playing parts that burlesque the black man."

De Shelly insists he wants to show the Negro "in the sovereign dignity of his people," and not to confine them to supporting roles.

I asked him how he would get around American prejudice and their liking for stereotypes. He said the trouble in the past was that the producers were not sure of their "box-office" where Negroes were concerned, but that this reason will not hold for the Orient since the use of Negroes in pictures for that market will increase "box office."

Daily World
Atlanta, Ga.

First Negro Farm Film On War Nearing Release Date

Picture Made In Alabama Shows Race's Big Food Contribution

NOV 20 1942

WASHINGTON, D. C.—(ANP)—The first government film to show the part Negroes are playing in the war effort will be released to theatres shortly by the U. S. Department of Agriculture, through the cooperation of Republic Pictures corporation. The picture is "Henry Brown, Farmer," with narration by Canada Lee.

Made in Alabama, the picture shows a Negro farm family of five doing its part to help win the war. Farmer Brown is raising peanuts to help overcome the vegetable oil shortage. Mrs. Brown tends her victory garden in addition to working in the cotton field and preparing the meals; young son Henry milks the cow and helps in the field, while the 13 year old daughter looks after her poultry flock and helps with the chopping.

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The story of the Brown's contribution to the war effort is climaxed with a trip to the air field of the 99th Pursuit squadron at Tuskegee where their oldest son is enlisted. To the roar of motors as their son and two other cadets take off in pursuit planes, Canada Lee says, "Farmer Brown and his wife are mighty proud of their son—and so are we But we're also proud of Farmer Brown, though we probably won't give him any medals. Proud of him because he's doing his job, an important job.... Raising livestock, saving his land, growing more of the things we need....And proud of him just for being an American we can count on, at a time when every America has an important job to do."

NOV 20 1942

The film, by Roger Barlow, covers the important features of wartime agriculture; building up the soil with lime and phosphate, planting in rows that follow the contour of the land, greasing farm tools to make them last, saving burlap bags, raising pigs and chickens.

The department of agiculture in emphasizing the Food-For-Freedom program has been encouraging farmers to grow their own food. Officials point out that this not only makes more food available to our fighting men, our allies and our war workers, but it also eases the burden of our transportation facilities, and enables them to carry more vital materials to our armed forces. Every food-haul eliminated because farmers grow their own food at home means just that many more hauls available for our fighting men.

Department officials further point out that although the part such farmers as Henry Brown are playing in the war effort is not very dramatic, draws no cheers from the sideline, gets no headlines in the papers, it is important both to the soldier who must travel from day to day on the food in his stomach, and to the over-all strategy of winning the war and the peace.

Negroes in the Movies: What Hollywood Has Done and Can Do

Daily Worker

(This is the second article by James W. Ford of the National Committee of the Communist Party, on "Tales of Manhattan," an all-star movie including Paul Robeson and Ethel Waters. The movie caused considerable discussion because of its sequences about Negro sharecroppers.)

N.Y. Nat 71

By James W. Ford

Let us analyze sequence one and sequence six in this regard. What is the connection between the two sequences? What is the essence of each?

The first story is a love triangle in fashionable Park Avenue style which expresses social decadence caused by the unequal economic position of women.

NOV. 14 1942

The sixth story is the controversial Negro scenes of a sharecropper's region in Mississippi, with old plantation traditions and superstitions. We can agree with Walter White when he said that the scene shows the Negro in his real economic position—at the bottom of the scale. Undoubtedly it was this condition, referred to by Mr. White, among other things, that the producers hoped to bring out in their treatment of the Negro subject matter. But the scene low-rates and belittles the Negro people. It removes them from so-called "civilized" life into an atmosphere that is primitive. The social consequence is harmful. This sub-social level of superstition tends to make the white spectator feel superior to the Negroes.

Underlying Principle Is Rotten Conditions

However, from the general social viewpoint, both scenes are formed in the same economic system There is a definite relation between the decadence represented in the Park Avenue love triangle with all its associate social implications, and the archaic peonage of sharecropping in the South. Negro oppression is at the bottom of the ladder.

The underlying principle is the rotten conditions in our modern society. Both the white and the Negro scenes are products of the conditions that produced three lynchings in Mississippi in the past month. This is the specific unifying peculiarity inherent in the film.

From the foregoing one draws an entirely opposite conclusion than may be drawn from the film as it stands now, and sequence six does not drop into the picture as though from the planet Mars. Spectators reflecting on sharecropping, peonage and the poll tax find themselves definitely concerned with the urgent demand to wipe out conditions that make for lynchings.

Otherwise the Negro scene is a contrast, by its collective spirit and the simple nobility of the characters, to the murderous, cutthroat, gangster atmosphere in the other scenes.

The Other Four Stories

If we examine each of the remaining scenes separately or the film as a whole we find the general theme centers around decadent bourgeois life.

The second tale is another romance triangle, full of Hollywood lush.

The third tale shows the regeneration of a Bowery bum (also a special and peculiar product of bourgeois life.) The college alumnus (the bum) is given a job in Wall Street by his old college cronies.

The fourth scene is a fantastic Carnegie Hall musical recital. All the male members of the audience shed their tail-coats in sympathy with the conductor who gets himself into an unbelievably desperate situation because his tail-coat rips in the rear in full view of the audience.

The fifth scene is a gangster hold-up. It is obviously designed to give point to the Negro sequence which is the final scene. The crooks escape in an airplane and flying over Missippi drop the tail-coat with $40,000 in its pocket right into the lap of the Negro sharecroppers. The sharecropper's village is realistically rendered, showing underprivileged, poor, religious Negroes living on the verge of starvation.

The tail-coat is the only connecting thread between all these stories. That is the shallowness of the technique of the producers or scenario writers. Whether the producers by their technique expressed it or not, the sharecropper sequence is a definite part of the entire production. "Tales of Manhattan" is an indictment of anachronisms in American society.

The movie industry owes a patriotic duty to our nation, engaged in a peoples war for national liberation, to utilize the full talents of Negro artists and to produce films about the Negro people that will arouse their highest enthusiasm and morale towards winning the war. The Hitlerite inferiority tradition and jim-crow must be completely eliminated from the movie industry, and likewise from the theatre and radio. Hollywood must take bold steps to produce dignified pictures of Negro life. It needs to remove all bars and make available to the American public the splendid talents of such artists as Paul Robeson, Ethel Waters, Canada Lee, Rex Ingram and a host of others. In addition Negro artists must be given roles aside from special Negro parts.

Movies have unlimited possibilities for exploration in this special Negro field. Negro subject matter offers a fine medium for cultural entertainment and will make a positive contribution to motion pictures.

Hollywood has recently produced some good pictures on the war and some movies that show the Negro actors in better roles. Among the war pictures are such films as:

Some of the Better Recent Films

"Confessions of a Nazi Spy"—Warners; "Underground"—Warners (about the underground movement inside Germany); "Joe Smith, American"—MGM (a factory worker in the war, the Nathan Hale legend brought up to date; "Mrs. Miniver"—RKO (how the war altered middleclass thinking in Britain) which has done a lot to stimulate war effort; "Wake Island"—Paramount (best Hollywood war film to date: epic story of defense of Wake Island, documentary of the real fighting spirit of the American soldier); "The World at War"—excellent US Government documentary, on fascist aggression since 1931; "The Invaders"—Columbia (shows what a Nazi invasion of America would be like); (Nazis vs. Europe's children): "Divide and Conquer"—Warner Bros. (a short about Hitler's propaganda technique in the Democracies).

There are a number of good shorts on the war.

Then there are movies that have shown Negro people in a better light, (there haven't been many in the past few years—such as:

"In This Our Life"—Warners. stirring portrayal of discrimination against Negroes with Ernest Anderson, brilliant young Negro actor and Hattie McDaniel in her finest and truest role as a law student's mother. But many theaters in the South and even in Harlem were forced by the distributors to eliminate the best scenes in the picture, which were the Negro scenes; "Dr. Kildare's Secret"—contained a marvelous portrait of a Negro surgeon who was the outstanding character of the picture; Warners had an excellent short on "George Washington Carver"; in 1936 the WPA produced "We Work Again," about Negro workers. It was the first film of Negro life made by the Federal Government. Edward Lawson, Managing Editor of "Opportunity" helped direct it.

The motion picture "Arrowsmith" had a fine portrayal of a Haitian Negro several years ago.

Leon Whipple gave a moving performance of a Negro stable-hand in "Of Mice and Men" which presented the case for his people. There is Rex Ingram's splendid portrayal of militant Negro slaves in "Huckleberry Finn"; Ben Carter is going to portray Dorie Miller in the motion picture "Crash Drive."

Eminent people in the film industry as well as public figures of note such as Charles Chaplin Wendell Willkie and many others can make a powerful plea for breaking down the bars against Negro Artists. Likewise writers and scenario producers need to turn out plays, scripts and other materials dealing with the Negro people. The trade unions also must put their great influence and organizations behind the move to clean out the motion picture industry, and help this industry become one of the main arms of the war effort.

Kansas City Call
Kansas City, Mo.

"The Ox-Bow Incident," Stirring Indictment Of Lynching, Seen In Special Preview For Negro Press

Dec. 12, 1942

Officials of the Twentieth Century Fox Film Corporation were hosts to representatives of the Negro weeklies last Wednesday at a prevue showing of "The Ox-Bow Incident," starring Henry Fonda with Dana Andrews, Mary Beth Hughes, Anthony Quinn William Eythe, Henry Morgan and Jane Darwell.

The Twentieth Century opus is one of the most moving indictments against lynching which has been brought to the silver screen.

In the small cattle-town of Bridger's Wells, the residents become incensed when they hear of a beloved neighbor of their's who supposedly was the victim of cattle rustlers who stole from and then murdered him in cold blood.

Their passions at fever-pitch, in the absence of the sheriff, a mob forms and the dread cry, "Lynch the rustlers", runs through the town and spreads like wildfire. Despite the pleas of Storekeeper Davies for "law and order," the mob heads for the hills on the trail of the supposed culprits.

The sadistic leaders of the mob trap the three "rustlers", one a Mexican, another a young rancher with a wife and two children awaiting his return, and the third a feeble-minded old man. A mock trial, cruel ribald and predetermined, is held in the hills and the "jury" of bloodthirsty lynchers decides the trio is guilty. They refuse to believe the protestation of the young rancher that they are not guilty of murder and that they bought the cattle they are leading from the supposedly dead Bridger Wells' resident.

Dec. 12, 1942

A dramatic moment comes in the proceedings when the leaders of the lynch mob call for those who are opposed to the lynching to step out of the crowd and line up. Henry Fonda and Davies lead the pitiably small group who are opposed and the lynching is executed.

On the way back to the town, the mob meets the sheriff who tells them that the supposed dead man is not dead at all, but wounded and that those who shot him are at large in the hills. He confirms the story of the young rancher that the cattle were sold and not stolen. Crestfallen and shuddering at their awful mistake, the mob heads back for town and one of the most touching scenes occurs when in a broken voice Henry Fonda reads a letter the young rancher had written his wife just before his illegal death.

If the letter itself were the only element in the picture, it would just the making of the film. Beautifully phrased and simply, it tells of the suffering the men will experience when they find the truth. Law is more than words in a book, it says. Law is the very conscience of humanity. Civilization will disappear when people no longer have a conscience. A man cannot violate his own conscience without violating and hurting everyone's conscience.

12/12/42

Stillness falls in the town tavern about the bar where the crestfallen townsmen are gathered and Fonda leaves to go to the side of the dead rancher's wife to console her and take a gift of $500 which the townspeople had raised.

The lynched men are white, but there is no question of color in this film. There is a question of justice for all men, regardless of race, creed or color. This is not a film against lynching of Negroes. It is not even a demonstration against lynching per se. It is a film which tells plainly and clearly and with stark drama to all men these words:

"What is wrong is wrong. Justice must be tempered with mercy. What is right is right. You cannot wound your neighbor or even your enemy without wounding deeply the cause of the rights of all humanity."

Dec. 12, 1942

Leigh Whipper as the old Negro minister "Sparks" is a symbol perhaps of the fact that Negroes suffer much from the lack of conscience of many men throughout the world. Reviled, scoffed at and the victim of heartless banter, he accompanies the mob to pray and sing broken spirituals as the lynchers carry on their ugly work. He is a sympathetic figure in the eyes of the audience.

To Twentieth Century Fox — orchids for this sincere effort to help the world regain its conscience.

Apology For Slavery

New York Age
New York, N. Y

Would Halt Issue of Film, Termed Distortion of History

DEC 25 19

IN FEATURE ROLE—Leigh Whipper, who has a featured role in the movie, "Ox Bow Incident," which is, according to critics, one of the best propaganda pictures against lynching to come out of Hollywood. The story revolves around a lynching bee in which the mob hangs the wrong persons only to discover a moment after its rash action that the dead were innocent.

DEC 25 1942

NEW YORK.—That a campaign should be waged to stop the release by Metro-Goldwyn-Mayer of the film "Tennessee Johnson", dealing with the life of President Andrew Johnson, was agreed upon last Tuesday night by a group of critics and representatives of some 20 Negro and white organizations who had seen a special preview of the picture earlier that evening.

Besides calling for an investigation by the Office of War Information to "determine the forces behind the production of the anti-democratic, anti-Negro films now coming out of Hollywood," the statement issued by the committee spearheading the drive said also:

DEC 25 1942

Apology for Slavery

"This picture, in effect, is an apology for slavery. It seeks to distort history by making heroes out of those who did most to tear down the democratic ideal for which we are now fighting. By the most beguiling devices for which Hollywood is famous, the American people asking to weep, indeed to cry into their handkerchiefs over the fact that Jefferson Davis, that infamous pro-slavery heel, the man who led the conspiracy to disrupt the union, could not go along with those who believed in democracy.

"We are asked to sigh, to emit indeed a respectable sob or two for Andrew Johnson, who as President betrayed the union cause for the abolition of slavery and the extension of demoracy to all men regardless of color. Worse than all this, the film dares to portray this tool of the defeated slave-owners as the spiritual heir of Abraham Lincoln . . . it slanders and defiles one of America's greatest champions of democracy, Thaddeus Stevens, making him appear as little more than a powerful grafting politician who who cynically played with the cause of Negro freedom."

71-1942
Pittsburgh Courier
Pittsburgh, PA.

Jeni LeGon Cast As Native Indian Girl In "Arabian Nights" Flicker

OCT 3 - 1942

OCT 3 - 1942

Jeni Coming into Her Own in New Picture with Sabu, Young Indian Star—To Be Cast in Feature Role in Romantic Picture.

OCT 3 - 1942

HOLLYWOOD, Calif., Oct. 1—Jeni LeGon, the international dancer who captured Europe and New York several seasons ago with her youthful charm and talent, is coming into her own in the film city after a long lay-off.

Brought into the spotlight by Earl Dancer, Jeni became an over-night sensation here as the feature of several major films. Minus the guiding hand of the theatrical-minded member of the Dancer clan, the petite dancer is currently captaining her own talent ship with great success.

Head of her own dancing studio in Los Angeles, Jeni stepped into the important film scene as an important feature of the soon-to-be released Walter Wanger production, "Arabian Nights." Starring Sabu, the Indian Mickey Rooney, the film is based on the immortal story of love and conflict in romantic India in the days when the roar of the cannon and the drone of the dive bomber was beyond vision.

OCT

Featured as an Indian girl, Jeni will be seen in a star cast that will include Maria Montez, Jon Hall, Leif Erikson, Edgar Barrier, Thomas Gomez, Billy Gilbert, Turhan Bey, John Qualen and Shemp Howard.

Chicago Defender
Chicago, Illinois

DENY DEATH OF JO BAKER IN MOROCCO

DEC 12 1942

Famous Singing Star Now Reported Well In Casablanca

Dec. 12, 1942

Josephine Baker, internationally known dancer and singer, this week might very well have used the famous words of the American humorist, Mark Twain, in denying reports that she had died.

Mark Twain, in a similar predicament, said "Reports of my death are greatly exaggerated."

Miss Baker made no such statement, but published reports that she can be observed on any sunny afternoon riding through the streets in a handsome carriage drawn by two sleek fawn-colored horses is of itself more emphatic denial of the report.

The Defender was first informed of the "death" of Miss Baker through a story released by the Associated Negro Press. In its most recent story on Miss Baker, the ANP explained:

"This new report is at variance with a cablegram sent to New York and made available to a New York Star News editor who published the information in his column and also released it to the Associated Negro Press.

DEC 12 1942

Report Burial Too

"The message, received by a well known radio musician, was from the musician's Italian brother, who was the estranged husband of Miss Baker. The cablegram stated that the husband had gone from Italy to Miss Baker's deathbed in Casablanca and upon her demise, Columbus Day, October 12, she was buried by the city as a pauper."

Late reports from Casablanca, Morocco, state that the former toast of the Parisian night palaces has been ill but that her present condition is "quite good."

Far from being a pauper, she is reportedly living in an elegant house in the Marrakech section of the native quarter of the city which is in French Morocco.

Living Alone

The whereabouts of her husband, Jean Lion, a wealthy French manufacturer, is not given in the report but it is certain since the reports emphasize that she is living alone that he is not with her.

The city where the famous star is reportedly living is now occupied by American troops, and it was this fact which made possible the latest reports of her being alive.

The report dated December 5 declared that three days before, December 2, she had moved to the quarters she is now occupying from the Hotel Mamounia, one of the finest in the city.

A native of St. Louis, Miss Baker first won fame in her native country, which she visited last in 1935, spending some time in Chicago where she was highly entertained.

New York Times
New York, N. Y.

SCREEN NEWS HERE AND IN HOLLYWOOD

Bill Robinson, After 4 Years, Returning to the Screen in 'Thanks, Pal,' for Fox

'FANTASIA' REVIVAL HERE

Uncut Version Opens Today at Little Carnegie—New Film at Capitol Wednesday

Dec. 1, 1942

By Telephone to THE NEW YORK TIMES.

HOLLYWOOD, Calif., Nov. 30—Bill Robinson, 64-year-old Negro tap dancer, will return to the screen after a four-year absence to play the leading role in Twentieth Century-Fox's "Thanks, Pal," a cavalcade of Negro music and entertainment since 1918, the studio announced today. Robinson's last picture was Fox's "Up the River," made in 1938.

Hy Kraft is writing the scenario of "Thanks, Pal" from a screen story by Jerry Hodwin and Seymour B. Robinson; Andrew Stone will direct the film, with Duke Ellington and his band providing them usic. Aldous Huxley will report to Fox tomorrow to collaborate with Robert Stevenson on the final draft of the script of "Jane Eyre," which Stevenson will direct. Huxley wrote the original adaptation for David O. Selznick, who hold the scenario to Fox.

DEC. 1/19 42

Republic to Release "Hangman"

Angelus Pictures, an independent company, announced that an optional contract has been signed with Republic for the release of "The Hangman," a story of Reinhard Heydrich, which was recently filmed. Under the deal, Angelus must elect by Jan. 15 whether Republic or some other company is to distribute the picture, according to the announcement. Douglas Sirk directed "The Hangman," and the cast included John Carradine, Patricia Morison, Ralph Morgan and Edgar Kennedy.

DEC 1 1942

William Lipman has been assigned by Metro-Goldyn-Mayer to write "The Turps," a sequel to the 1939 Metro picture, "Joe and Ethel Turp Call on the President," in which Ann Sothern and William Gargan appeared. The basis of the original film was a a story by Damon Runyon. Also at Metro, Lloyd Nolan has joined the cast of "Bataan Patrol," which will go before the cameras tomorrow.

Washington Post
Washington, D. C.

New OWI Movie Pictures U. of Va. War Activities

DEC 18 1942

Charlottesville, Va., Dec. 17 (AP). Wartime activities of the University of Virginia are pictured in a film, "The Campus on the March," which has just been released by the moving picture division of the Office of War Information.

The film was given a private showing last night in the auditorium of the Naval ROTC building before a group of persons who aided in making the production possible.

DEC

"The Campus on the March," which will be loaned for showing to schools and clubs through the University of Virginia's extension division, also shows some of the war efforts of Cornell University, Dartmouth College, Harvard University, Hampton Institute, Purdue University, Texas A. and M. College, Tulane University and the Universitites of California, North Carolina and Texas.

DEC 18 1942

Monticello is pictured as the film opens, and Thomas Jefferson is quoted as to the value of national effort in time of war.

Pittsburgh Courier
Pittsburgh, PA.

Robeson, Interviewed On Coast, Gives Some Interesting Angles

SEP 26 1942

LOS ANGELES, Sept. 24—Unchanged in his views on the Hollywood film situation as it regards Negroes, Paul Robeson, in an informal interview held with the writer last week, reiterated his promise to lead a "Tales Of Manhattan" picket line. Robeson, on the coast for a series of lectures, also disclosed that he had been misquoted in part in "Variety" magazine.

He knew the type of role he was to play in the picture, Robeson said, but felt that his personal friendship with 20th Century-Fox's producer Dorris Morros would result in his having the script altered to his liking. After signing the contract and appearing on the set, he found not only Morros but other executives adamant.

Robeson added he thought the sharecropper background of the film afforded the studio an excellent opportunity to do some real uplift work . . . developing a human-interest treatment which would have been appreciated. But the almost impossible picturization of people believing that a sack of money would "drop down from heaven," he felt, was a rather farfetched twist to further propagandize the Negro in the usual Hollywood manner.

SEP 26 1942

RECEIVED $10,000 FOR WORK IN PICTURE

Robeson also contradicted the hitherto published statement that he earned $50,000 for his work.

"Instead it was $10,000," he stated, adding . . . "And by the time I paid my agents, traveling and living expenses, that amount had dwindled to a much smaller figure.

"Certainly I didn't do the picture for money, as for the past five years, I have turned down a number of much more lucrative roles in Hollywood."

"I have accepted parts in British made films at a smaller salary, but I had the opportunity to choose and change my roles. If I don't make pictures, I can sing. If I don't sing, I can practice law. I refuse to sing in the south before segregated audiences. But I have no criticism to make of those who do."

SEP 26 1942

BELIEVES NEGRO WAR ... FILM SHOULD BE MADE

"Mass pressure and the present world conflict," he continued, "will change practices in the film industry. I think a Negro war film at this time would be a great idea . . but it should be developed fairly and honestly.

"To my mind, Hollywood producers and directors do not know the new Negro . . . the modern Negro. On this subject, they are still groping in the dark."

———VV———

Fifteen million people with one unified thought, "Double V"; Victory at Home and Abroad.

NOV 2 - 1942

NOV 2 - 1942 P.M. Daily N.Y.N.Y.

'Something to Shout About': Hazel Scott, singing pianist of Cafe Society Uptown, the New York nightclub, is now a movie actress, too. This is a scene from the Columbia picture in which she makes her debut.

NOV 2 - 1942

The Daily Worker
New York, N. Y.

End of 'Birth of a Nation':

OWI Banning Anti-Negro Pic

DEC 19 1942

"The Birth of a Nation," anti-Negro movie, will be banned from the screen by the Office of War Information, according to a report in the Negro newspaper "The Afro-American." The picture was recently picketed by the National Association for the Advancement of Colored People when it was shown at the 55th Street Playhouse in New York.

Lowell Mellett, Chief Bureau of Motion Pictures of the OWI, stated: DEC 19 1942

"We are assured that the War Activities Committee will take up the matter with any theatre already showing or contemplating the showing of this picture, and there is reason to believe that representations by the committee will be sufficient in most cases to prevent showings."

On November 1st, the Worker called the attention of the OWI to a report published in the "Hollywood Reporter" that Harry Sherman was considering a talkie remake of "The Birth of a Nation" and was planning to bring David Wark Griffith, the original director-producer, to Hollywood to supervise it, with Lillian Gish assisting in the casting. DEC 19 1942

In response to the Worker communication, Nelson Poynter, Assistant Chief, Bureau of Motion Pictures, wrote from Hollywood that he had talked with Mr. Sherman and " . . . He informs me he has absolutely no idea of making the picture." DEC 19 1942

[This action by the OWI is an important step forward in strengthening national unity and making this in the deepest sense a People's War. The OWI's next job should be the banning of "The Birth of a Nation's successor, "Tennessee Johnson," which has been protested by trade unionists, Negro and white mass organizations and newspapers. If you have not expressed your protest, do it today, and address it to Elmer Davis, Office of War Information, Washington, D. C.—Ed.]

71-1942

Bette Davis with Hattie McDaniel, photographed on a Warners set, are here discussing arrangements for the troupe of Hollywood entertainers which last week visited a Negro soldiers camp in California. Aside from Bette, the performers were all Negroes, including such notables as Miss McDaniel, Ethel Waters, Wonderful Smith, Helena Horne, Willie Best, the Berry Brothers, Clarence Muse and Ben Carter. Miss McDaniel, a member of the AWVS, is also chairman of the Hollywood Victory subcommittee, which provides recreation for Negro soldiers.

Letters To and From the Editor

No Jim Crow Movies

Dear Editor:

Gregory Ratoff should be commended for giving prominence and sympathetic treatment to a fine cast of Negro artists in his forthcoming Columbia Picture *Something to Shout About*. The excellent band of Teddy Wilson, former Benny Goodman pianist, won a long-deserved spot in the picture. Also to be seen are Hazel Scott, the Speed Kings and Chuck and Chuckles.

Hope this trend keeps up, for these fine artists have been too long bound by those hangovers of Jim Crow which manage somehow to seep into a profession where only one standard should exist—the artist's ability.

New York FLORINE ROSS

Bystander
Des Moines, Iowa
DEC 10 1942

NEGRO WAACS IN NEWSREEL

Fort Des Moines, Ia.—Soon to be seen at Negro motion picture houses throughout the country is a newsreel depicting the training and work of members of the Women's Army Auxiliary Corps.

A newsreel featuring the work and life of the many Negro women in the WAAC was finished this week at the First WAAC Training Center at Ft. Des Moines, Ia. It is soon to be released for nation-wide showing, according to R. E. Hollahan, representative of All-American News, which made the picture.

Afro-American
Baltimore, Md.

Rochester and Katherine Dunham Head Colored in Paramount Film

HOLLYWOOD — When the spectacular "Belt in the Back" number starring Rochester, Katherine Durham, Slim and Slam and twenty-four top colored dancing boys is reviewed in "Star Spangled Rhythm," Paramount's sensational musical, it will present more stars than has ever before been put into one movie.

It took ten days of the most intensive rehearsing with the complete routine being tediously worked out by Rochester, Miss Dunham and the chorus with Danny Dare, dance director.

Set to Fast Action

The hit tune, "Belt in the Back," by Harold Arlen and Johnny Mercer, had to be orchestrated and a recording orchestra practice for a day to get in all details to match the fast action as Rochester's singing and dancing had to be co-ordinated with Miss Dunham's sensational style of dancing and singing.

Miss Dunham starred on Broadway in "Cabin in the Sky." She flew to Los Angeles from Seattle where she was carrying out a concert tour with her dance troupe, took ten days off to do this number, then was to fly back to rejoin her dancers.

Afro-American
Baltimore, Md.

Producers Warming Up to All-Colored Casts

"Cabin in the Sky," Ethel Waters Started Vogue, Says Ruby Goodwin

By RUBY BERKLEY GOODWIN

HOLLYWOOD — (CNS) — While "Cabin in the Sky," sparked by the brilliant acting and singing of Ethel Waters, is the talk of Hollywood, it seems that other producers have ideas with large colored casts for musicals.

After three months before the cameras, almost sharing top billing with Metro-Goldwyn-Mayer's operatic star, Jeanette MacDonald, Ethel Waters is resting at her home on South Hobart. She can be glimpsed from the street as she works with her gardener, or as she plays badminton in her garden.

Another Star Rising

While Warner's has been given a big hand for the role given Ernest Anderson, in "In This Our Life," another young actor will get a great big hand when Caleb Peterson is seen in "Happy Go Lucky." Peterson, who is a fine dramatist, speaks occidental English as British as George Sanders in his first screen role at Paramount.

Now comes word that Irving Mills, New York producer and promoter of colored name bands, will invade Hollywood to make an all-colored musical. Mills has long been associated with Duke Ellington, Cab Calloway and many other bands.

Sammy Essays Comeback

Sunshine Sammy tries for a screen comeback in "Let's Get Tough" at Monogram with the East Side Kids. No colored kid has yet attained the screen following that Sunshine Sammy had, though little Cordell Hickman will give him a run for his money if he is handled right.

Rehearsals for "Blackouts of 1942" starring the Nicholas Brothers are underway at the El Capitan Theatre.

Pittsburgh Courier
Pittsburgh, Pa.

WALTER WHITE IS WINNING HIS FIGHT FOR BETTER ROLES

Stars Give Views, But General Impression Is that NAACP Secretary Has Done a Fine Job.

By HERMAN HILL

HOLLYWOOD, Calif., Aug. 6.—A flood of nationwide comment has followed the recent luncheon meeting held in Hollywood at the 20th Century Fox Studio cafe before some 70 or more top executives from all branches of the film world. Much of the comment centered around the two prominent guests, Walter White, executive secretary of the NAACP, and Wendell Willkie. Hosts for the singular affair were Walter Wanger and Col. Darryl F. Zanuck of 20th Century-Fox.

The NAACP secretary said that he did not expect Negroes to be treated always as heroes, because, like other people, the Negro is not always heroic. The luncheon climaxed a series of conferences between Mr. White and film executives.

Strong impetus to the drive to do away with the comic and menial roles which Negroes have heretofore played in films was given at the conferences. Many statements such as this featured the sessions, "Restriction of Negroes to roles with rolling eyes, chattering teeth, always scared of ghosts, or to portrayals of none-too-bright servants," Mr. White said, "perpetuates a stereotype which is doing the Negro infinite harm. Always showing him always as a mentally inferior creature, lacking in ambition, is one of the reasons for the denial to the Negro of opportunity and for the low morale, not only of Negroes but, of colored peoples throughout the world, as it constantly holds the Negro up to ridicule and disparagement."

Although members of the Negro press did not receive invitations to attend, their stories obtained from mailed press-releases gave members of the film colony much to talk about.

STARS GIVE VIEWS

Clarence Muse, veteran thespian, indicated that it was his opinion that the NAACP head should have contacted the Screen Actors' Guild first. "This agency," he said, "is all important." Unverified but printed reports said to Muse and others by local papers recently stated that they might use legal action against outsiders who sought to change "the sacred distortions of Hollywood." Another actor said, "We wouldn't need White or anyone else if the Negro himself would act the way he does, thereby giving screen writers something to really write about him."

"We have made tremendous progress in film industry down through the years," volunteered Hattie McDaniels, academy award winner and Warner Brothers' contract player. "We will continue to make more. It takes time, and I don't believe that we will gain by rushing or attempting to force studios to do anything they are not readily inclined to do," she added.

Comedian Mantan Moreland laid much of the blame on the Negro and the writers who write stories portraying these situations; the Negro helps create these scenes by the way he actually conducts himself on the streets and in public. "Let's quit acting like clowns on the streets and they'll soon stop showing us as such," was his parting shot.

Ben Carter believes the opportunities are on the up-grade and that the industry will soon fall in line. "Why, I have a new part at Fox as a navy cook in a submarine, that is definitely a marked improvement. I'm going to have to cut my hair and look the part of a real seaman. Certainly I believe that some changes should be made as far as we as a race are concerned in pictures, but I do feel that we will always need comedians."

THREATEN MASS MARCH

In a series of scrorching editorials, the militant-wide-awake Los Angeles Sentinel, published by Leon Washington, accuses Hollywood of everything from mayhem to murder against the race and threatens a march on the studio en masse or picketing of individual theaters, "If degrading pictures such as 'Cabin in the Sky,' 'Porgy and Bess' are produced. Our fight is to broaden the scope afforded the Negro actor. Actors of every type and hue must be used in every scene of democratic life. Hollywood's answers to attacks in the past has been to give employment to large number of Negroes through such 'Uncle Tom' pictures as 'Green Pastures,' 'Hearts in Dixie,' so that the employed Negroes would use pressure to hush up the militant Negroes. Despite our protests, Hollywood continues to merrily shove us around."

Chicago Bee
Chicago, Illinois

OLD STAR CONGRATULATES NEW STAR — Bette Davis, through whose intervention he was able to secure a screen test for Warners' "In This Our Life," congratulates Ernest Anderson for his brilliant work in the film. In the statement to L. A. Tribune Features, Hollywood representative of this paper, Miss Davis declared: "Mr. Anderson has turned in an excellent performance and shows unusual ability, especially since this is his first performance on the screen. I think his work in "In This Our Life" is valuable and important, doubly important, I should imagine, to members of the Negro race. This young actor's beautiful diction, dignity and sincerity, it seems to me, do a freat deal to correct wrong impressions about the race. So far as I know, this is the first time such a contribution has been made in motion pictures. I think all Negroes should be proud of Ernest Anderson."—L. A. Tribune Features.

71-1942
Journal and Guide
Norfolk, Virginia

Race Chaplains Depicted In "This Is America" News Short

CAMBRIDGE, Mass.—(ANP)—Second in a "This is America" series, the short film "Sky Pilot" now being made by RKO at the Harvard Chaplains school will depict the work of the average chaplain. The first picture in the series was "Private Smith," the diary of the average soldier. It caused dissension among many colored for throughout its entire sequence not the first colored soldier was shown.

In the picture now in the making, "Sky Pilot," it will probably be different since 10 of the 325 chaplains now enrolled in the Harvard Chaplain school are Negroes. Included in that number taking the month course is Lt. Charles Fisher of the 366th Infantry, Fort Devens.

After winding up a week's shooting at the chaplain school and the life of the typical chaplain in training, the location moves to Fort Blanding, Fla., for action shots. A duplication of Guadacanal has been built there for the more martial scenes.

The 325 chaplains marched, sat nervously in their classes, and carried out their work under the grinding cameras and shouts of directors last week. After a two week stretch in Florida, the picture will be finished after a total of three weeks on location.

Daily World
Atlanta, Ga.

"Birth Of A Nation" Would Be Nipped Off

Contend Such "Pictures" Hurt Our War Effort

By HARRY LEVETTE

HOLLYWOOD—(ANP)—Flaring up into excitement that caused hurried meetings of executives to be called, the edict coming from the Office of War Information that all studios must submit scenarios of forthcoming films is the foremost topic in the motion picture industry.

DEC 30 1942

After patting itself on he back for having been able to pass through October, one of the hardest months in its history, Hollywood now sees new troubles added to manpower shortage, atmosphere player shortage, freezing of many essential materials, curtailment of raw film negatives, and many other obstacles that have arisen because of the war.

But their objection to the new ruling is that it is the belief of well informed officials that the OWI is over-zealous in this matter. However, many Negroes eye the move with flavor.

DEC 30 1942

The action came in the form of a letter from Lowell Mellet, chief of the motion picture bureau, of OWI, asking for pre-production screen treatments, and all scenaries in their final stage before reaching the cameras. He also stated that after a picture is finished his Hollywood office be permitted to "long cut" before it is previewed for release.

Mellet stated that his department had decided that this move was necessary because some recent films have unwittingly hindered the war effort by their dialog and subject matter. Nelson Peynter, chief of the OWI Hollywood office, said, however, that Mellet's order was merely the extension of current pratice.

DEC 30 1942

But reports from all the hastily called meetings at the various studios agree that there was disturbing implications in the new order

According to Y. Frank Freeman, president the Motion Picture Producers association, the matter is in course of thorough study by that organization.

DEC 30 1942

While the chief objection by the studios is the delay while waiting for a decision from OWI to start shooting. it is believed by members of the race here that such a censorship may aid in the prevention of pictures offensive to the Negro.

Thus, they point out, such films as "Tennessee Johnson", now under fire, and Birth of a Nation,", still in screening condition, may be nipped in the bud. This will be true. If it will be possible for conscientious members of the race, or persons of the white race sympathetic to Negroes to also see the scenaries and advise the OWI censors accordingly.

Daily World
Atlanta. Ga.

Film Scored By Noted Actors And Musicians

DEC 16 194

Charge That It Glorifies Man Who Hated Negroes

NEW YORK, N. Y.—(SNS)—Representatives of more than fifteen national and local Negro organizations, together with editors of some of the leading newspapers, and leaders of several white organizations, witnessed a preview of the forthcoming Metro-Goldwyn-Mayer film, "Tennessee Johnson," here, December 14.

The announcement of the preview was made by George B. Murphy, Jr., administrative secretary of the Congress, following consultations with Howard Dietz, publicity director for Metro-Goldwyn-Mayer Films. Dec 16/1942

AGREED TO PREVIEW

Dietz agreed to a special preview of the film following an announcement by Actors Cues, a New York Daily theatrical paper, that more than a score of leading Negro and White actors, musicians, writers and directors, have signed a petition to Elmer Davis, Director of the Office of War Information, urging that the film be banned because it glorifies "a man who hated Negroes," and will "harm race relations and the national war effort." The paper, which is conducting a campaign against the film, participated in the arrangements for the preview, with officials of the Congress.

Notables in the theatrical and musical world who signed the petition included: Canada Lee, star of "Native Son;" Hazel Scott, of Cafe Society Dean Dixon, noted composer and conductor; Dorothy Gish, Earl Robinson, Vincent Price and Teddy Wilson.

The petition in full read: Dec 16, 1942

"We, the undersigned feel that Metro Goldwyn-Mayer is not serving the best interests of the war by issuing "TENNESSEE JOHNSON" at this time. We agree with Lowell Mellett of the Bureau of Films, OWI that "If this film accentuated the race issue in this country, it would be very unfortunate." We are convinced beyond a shadow of doubt that it will harm race relations and the national war effort because "Tennessee Johnson" glorifies a man who hated Negroes

ALSO THE POLL TAXERS

"Johnson once wrote: "The Negroes have shown less capacity for government than any other race of people. No independent government of any form has been successful in their hands. On the contrary, wherever they have been left to their own devices they have shown a constant tendency to relapse into barbarism." We are not going to stop Hitler with films like this to help him.

"Tennessee Johnson" serves the poll-taxers and the theory of "white supremacy." It is the successor to "Birth of a Nation" which was responsible for many lynchings in the South during the last war. It must not be shown.

"We protest the release of "Tennessee Johnson" and urge your office to do everything in its power to have it scrapped."

The complete list of signers appears below: Dec 16, 1942

Leo Shull, Zero Mostel, Ben Hecht, Hazel Scott, Joseph Schildkraut, Harold Clurman, Lee Strasberg, Luther Adler, Canada Lee, Vincent Price, Stella Adler, Patricia Peardon, Sylvia Regan, Tiny Pearson, Martin Gabel, Herman Shumlin, Earl Robinson, Ivan Black, Dorothy Gish, Louis Calhoun, Barney Josephson, Teddy Wilson, Emil K. Ellis, Fred Keating, John Cecil Holme, Vyvyan Donner, Jay Adler, Alexander King, Shepard Traube, Margot Stevenson, Tennessee Williams and Dean Dixon.

Peoples Voice
New York, N. Y.

Urge Ban on MGM'S 'Tennessee Johnson' Says Film Glorifies 'Man Who Hated Negroes'

DEC 19 1942

Branding "Tennessee Johnson," Metro-Goldwyn-Mayer's story of the life of Andrew Johnson as one of the "smoothest pieces of appeasement propaganda ever to come out of Hollywood," representatives of more than fifteen national and local Negro organizations, and leaders of several white organizations, announced intentions of filing protest with Elmer Davis, Director of the Office of War Information, demanding that the film be not released in the interest of national unity.

The announcement followed a special preview of the film here on Monday, attended by interested organizations and members of the Negro and white press. Following the preview a meeting was held at the office of "Actors Cues," a New York daily theatrical paper, at which time George B. Murphy jr., administrative secretary of the National Negro Congress, acting as chairman for the body, announced that protest would be made to Elmer Davis.

Howard Dietz, publicity director for MGM, agreed to the special preview after "Actors Cues" printed a petition signed by more than a score of leading Negro and white actors, musicians, writers and directors and sent to Davis. The petition urged that the film be banned because it glorifies "a man who hated Negroes" and will "harm race relations and the national war effort."

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The petition in full read: "We, the undersigned feel that Metro Goldwyn-Mayer is not serving the best interest of the war by issuing "Tennessee Johnson" at this time. We agree with Lowell Mallett of the Bureau of Film, OWI, that "if this film accentuates the race issue in this country, it would be very unfortunate. We are convinced beyond a shadow of doubt that it will harm race relations and the national war effort because it glorifies a man who hated Negroes."

Johnson once wrote: "The Negroes have shown less capacity for government than any other race of people. No independent gov rnment of any form has been suc essful in their hands. On the cor rary, wherever they have been left to their own devices they have shown a constant tendency to relapse into barbarism." We are not going to stop Hitler with films like this to help him.

"Tennessee Johnson" serves the poll-taxers and the theory of "white supremacy." It is the successor to "Birth of a Nation," which was responsible for many lynchings in the South during the last war. It must not be shown.

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"We protest the release of 'Tennessee Johnson' and urge your office to do everything in its power to have it serapped."

The list of signers were: Leo Shull, Zero Mostel, Ben Hecht, Hazel Scott, Joseph Schildkraut, Harold Clurman, Lee Strasberg, Luther Adler, Canada Lee, Vincent Price, Stella Adler, Patricia Peardon, Sylvia Regan, Tiny Pearson, Martin Gabel, Herman Shumlin, Earl Robinson, Ivan Black, Dorothy Gish, Louis Calhern, Barney Josephson, Teddy Wilson, Emil K. Ellis, Fred Keating, John Cecil Holme, Vyvyan Donner, Jay Adler, Alexander King, Shepard Troube, Margot Stevenson, Tennessee Williams and Dean Dixon.

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The committee also announced that the Office of War Information would be asked to investigate every phase of the production.

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Kenneth Spencer, Negro baritone, has a role in "Bataan Patrol," MGM film which commemorates the death of a Negro soldier, the first American killed on Bataan.

Hollywood:

Film Pays Tribute to Negro Hero of Bataan

Daily Worker
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HOLLYWOOD, Dec. 15.—Fighting roles of the Negro and Philippine people are being recognized in "Bataan Patrol," now being filmed at MGM.

Kenneth Spencer, Negro baritone has a role in the picture which is intended to commemorate the death of the first American killed in Bataan—a Negro soldier.

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Two Filipino soldiers are also given places in the picture, which portrays a patrol which is left behind to hold a bridgehead while the main forces are withdrawn and reorganized. Roque Espintu is a corporal from the Philippine forces and Alex Havier a Filipino private who joins the American patrol. Cast is headed by Robert Taylor.

Original story is by Robert D. Andrews, who was allowed access to war department records. Additional check on the authenticity of this tribute to American - Philippine forces is supplied by Capt. Lewis S. Chappelear, who was in charge of a machine gun unit in the Philippines, and is technical advisor for the film.

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With the ruling by the War Production Board that new film stock for 1943 will be 25 per cent below the 1941 level, other studios will probably follow Warners in eliminating "B" pictures. The restricted quotas will probably cut commercial shorts and serials out altogether and limit news reels to perhaps a tenth of the number now released.

These reductions will permit the studios to continue making almost as many features as usual—and it's features that are the big money-makers.

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Increased strength of the democratic camp in Argentina is indicated by the changing attitude or the part of the government to anti-Nazi and pro-United Nations films

A year ago the "Great Dictator" and "Confessions of a Nazi Spy" were banned. Last month "The Invaders" was withdrawn for a week when the Nazi consulate objected to it.

Latest Nazi protests were in regard to "To Be or Not to Be," "Mrs. Miniver" and "Eagle Squadron." Protests went unheeded, and pictures are showing to large audiences.

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Lillian Hellman, author of the anti-Nazi play, "Watch on the Rhine" and other Broadway and screen successes, is working on a screenplay about the Nazi invasion of the Soviet Union. The story begins on June 22, 1941 in Kamenets Podolsk where the Nazis made their first break-through.

To provide accurate background Miss Hellman's research assistant, Leila Alexander drew on the Russian consulate, the American-Russian Institute, Sovfoto agency, Kournakoff's "Russia's Fighting Forces" and other sources.

How the Russians were living, and how they met the shock of the Nazi invasion is to be shown in this picture. It will be produced by Samuel Goldwyn, starring Teresa Wright.

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Christmas on the desert for the troops stationed near Indio will be a day to remember.

Two complete shows made up of top screen actors, 300 volunteer girls to be dancing partners for the soldiers, a portable dance floor, and a baggage car full of gifts will trek from Hollywood to the camp for a Christmas party which will last from 3 till 9 P. M.

Screen Actors, Writers, Directors Guilds and the Producers' Association are joining through the Hollywood Victory Committee to make this a bang-up holiday affair.